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JANUARY, 1911

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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE INTERESTED IN DRAWING and the ALLIED ARTS

HENRY TURNER BAILEY, Editor

A. S. BENNETT, Manager

September to June inclusive

\$1.50 a year, in advance

VOL. X

JANUARY, 1911

NO. 5

Entered as Second-class Matter September 27, 1910, at the Post Office at Boston, Mass., under the Act of March 3, 1879.

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Published by The National Arts Publishing Company 200 Summer Street :: :: Boston, Massachusetts

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A THOUSAND NEW YEARS TO YOU!

(That is the interpretation of this Japanese ideogram)

Please accept this as the salutation of Editor and Publishers to every single reader of The School Arts Book.



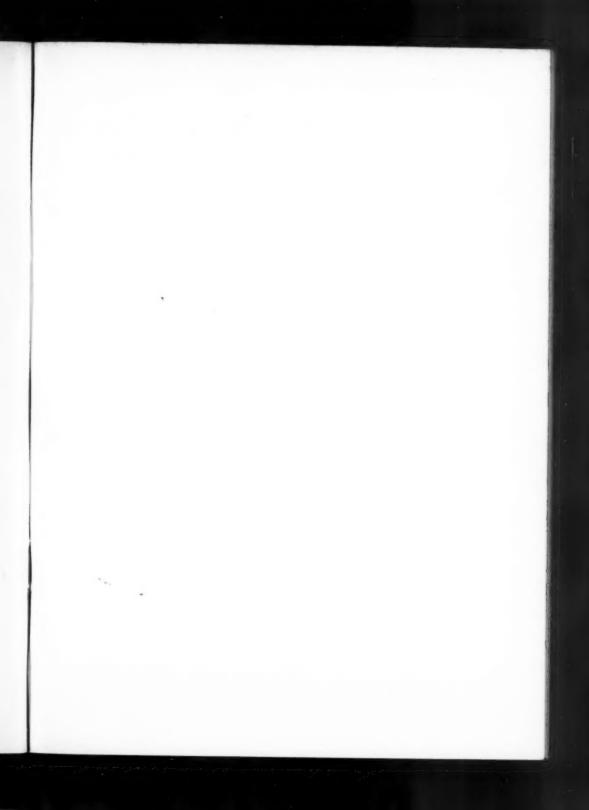
BULLETIN

The February number will hammer away at the problem of Model and Object Drawing, with the help of several new writers, among whom are Walter Cooper Broadley of the Southern Manual Training High School of Philadelphia, and Frederick Whitney of the State Normal School, Salem, Mass.

The Contests are growing in interest. Let your pupils have the pleasure of participation.

The School Arts Book is doubling in circulation again. It would pay you financially to have a part in it.

You will need our new Patriots' Day Packet for correlated work in February.





"The School Arts Book," January, 1911

"AT WORK"
Reproduced by permission of the Artist, Mr. Ernest Fosbery

The School Arts Book

Vol. X

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No. 5

PRIMARY OBJECT DRAWING

Pawing is an instinctive expression of the child. He loves to draw, and the drawing lesson should be one of unalloyed pleasure. In the hands of the unwise teacher it can be made one of insufferable boredom, "a weariness to the flesh." This is the case where the teacher demands adult perfection in the child's performance and would teach him to draw as an adult might be trained.

Admirably did the older drawing books show this mistaken approach. The little child likes to draw real things, yet he was set to making squares and triangles. He wearies instantly of formal drills, yet he was set to making whole checker boards of crisscross lines. He loves color, yet the pencil was his only medium. He delights in bold and striking efforts, yet the wiry outline of leaf, or fish, or shell, was the ultimate ambition of his one-time teacher.

Those who would succeed in teaching children to draw must first succeed in their study of the child. They must be practical psychologists. They must learn what their small workers like best to draw. They must seek the devices which will enable them to present their subject so that these little people may gain skill and take delight in the process.

Shall we limit our models to paper pennants and the useful but prosaic window pole? Surely not, while there are good wagons, dolls, Teddy bears and sail boats. Shall we draw the egg when we might draw the chick (papier maché, good as real ones) or the Maltese cross when the Maltese pussy offers?

The models most wisely to be chosen are those that have some connection with the child's immediate interests. If we



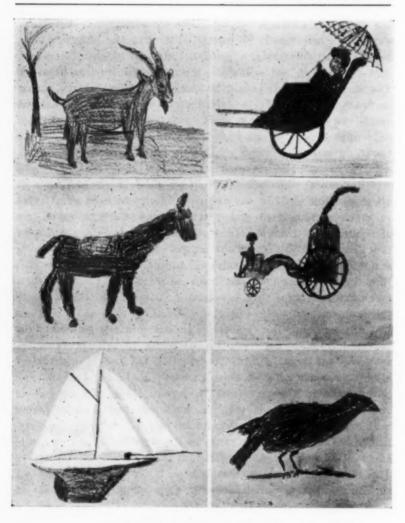
From originals in colored chalk

are studying Indians, let us draw canoes, tepees and snow shoes. If Christmas is the theme, then toys and bulging stockings. If Thanksgiving approaches, then crook-neck squashes, jack-o'-lanterns, and stiff hats, prim as their Puritan wearers. The models, in short, should be those which the children choose to draw, and if there is any doubt, the children themselves should be asked to make suggestions. These they will not only offer eagerly when they find they are asked in honesty, but they will go further and bring in for the day all their more precious possessions to serve as models.

But what, some one may object, shall be the sequence in all this; what shall be the order in which one is to offer forms so much more varied and complex than old-time stand-bys of square and triangle. In truth there is no sequence except that suggested by common sense, which dictates that the simpler forms be first developed, and that the more complex, like the toy wagon or sail boat, be so placed (at first on a level with the eye) that perspective will not add its puzzle to the problem.

For materials the choice will lie between soft colored chalk or the harder wax crayons. The chalk is brilliant and responsive but a bit difficult to handle. It blends easily, but almost as easily rubs off, thus drawings done in it are not easy to preserve in their pristine freshness. The wax crayon is only a second best. It requires more practice to model forms with it and permits its colors to be blended only by the skilful hand. Its great advantage is its cleanliness and permanency. Of pencil and charcoal only mention may be made. The former is the less satisfactory, while the latter has all the disadvantages of chalk with none of the sparkle of its color.

Toned paper will answer better than white. By prefer-



From originals in colored chalk

ence this should be a dark cream or warm gray manila, or if still cheaper is required, a "bogus" paper.

It will be well to have a general plan for approaching all drawing lessons. The steps in this we may divide into: First, decision as to the size of the drawing; second, as to the place the drawing is to occupy upon the paper; third, study of proportions; fourth, questions of technique; fifth, development of details; sixth, criticism.

In all lessons the wise teacher will place before the class some good examples drawn from similar lessons on other models. These illustrations she should gather in her portfolio and have ready to hang up at a moment's notice. They will serve well as suggestions for the very thing she is anxious to secure. As the choice and chosen work of the successful, they will inspire each worker to make his drawing one to be "starred" and hung with the elect.

And thru every lesson let the teacher remember the abiding merit of good example. As Dr. Eliot wisely says, "Give the children things they can do and show them how." The teacher who would have her class draw well must draw herself. Not a timid stroke or two upon the board, but many sketches that all may see how easy it is. These blackboard drawings must not, of course, be the very thing the children are to do, or the model will be neglected for the copy. But they should be the same kind of thing the class is asked to do. If the model is turned in one position, the teacher may draw it in another. Similarly, by drawing a vase we can illustrate how we would draw a bottle, or by the sketch of a jar show how the class is to approach the drawing of a flower pot. Every difficult point may be helped by a sketch in illustration. The blackboard should be used with no niggard hand.

In teaching small children to draw from objects, there is encountered one major difficulty. It is to be met by one invaluable device. The difficulty lies in the fact that the child cannot of his own instance study the model in detail. One look and he is ready to begin without further consideration. To insure his repeated attention one must get over and over again a motor response to every question. The pupil must, in other words, show by some movement that he is looking—that he understands. "Point to it" is a pass word. "Show me how" a shibboleth of every successful lesson.

Thus our entering step in actual class work is no long lecture on the form and its proportions, but a breezy and business-like command - "Point to the model" - if it be a dolly: "Point to the head," "Point to the feet," "The right hand," "The left hand," "The waist line," "Follow down the right arm with your finger, now the left one," "Good!" "Now show me where the head should come upon your paper." "Now with the other hand where you will place the feet." "Ah! I see some of us are going to get it too small, and some too big." "William, here, is going to place his very low upon the paper." "Come to the blackboard, William, and show us in the oblong where I ought to put the head and feet so that I shall fill the paper well." "That's better, but we can get it better yet." "Tommy, you come and show us, and here I'll draw a bigger oblong and ask Mary to show me how large she would make the drawing if we had as big a piece of paper." "Now we understand more of this matter of size and placing." "All of you point again to the head, to the feet of the model, and now to the place where you are going to put the head and where the feet upon the paper."

Thus over and over again to quick and varied question, do we get our motor answer. We cannot point without looking, we cannot trace the model in the air and on the paper without making the mental image grow continually clearer. We've not yet touched chalk or crayon, yet we've gone a long way to make the pupil see the outline upon the paper as if already done.

Now let us really draw, remembering that every new point in technique — that is in the handling of chalk or crayon — must be shown by the teacher and practised in pretended drawing by the children until the muscle movement is caught.

Children naturally draw in outline. This has been proven by a score of exhaustive studies of their work. They love, however, the effect of mass, and their drawings are far more satisfactory when completed in mass.* Let us proceed, therefore, to make a light underdrawing in white chalk. Holding to our doll as model, we'll have the pupils very lightly indicate with a bit of white chalk the outline of the head. We point to the feet and touch them in, make a light line for the belt and one for the bottom of the dress. We follow down the sides of the form (pointing) to the waistline of the model, then deftly draw the two sides in. We do the same for the sides of the dress, then the hands, and finish with the arms.

Our process, it is noted, locates the major points first, then intermediate and connecting lines. This with the accompanying discussion will help make for good proportions. Now with appropriate colored chalks or crayons, we mass in the different parts. The teacher must show the way in which the mass forms are built up and the children must practise the movements before they round out each given space. In the process of massing attention must be continually redirected to the model with emphasis upon the details of the outline of

^{*} See plates, pages 462 and 464, reproducing the work of pupils in the primary schools, New York City.

each mass. Care must be taken at this stage to see that the pupils do not become absorbed in the modeling of one mass, and push its borders far beyond the limits of their tentative sketch.

The tentative outline drawing gives the best opportunity for the careful study of proportions and relations. It is easily dusted out and admits of correction. It serves in the best way to control the mass work which follows. To attempt the mass without the hint of outline never seems reasonable to the child, and, in actual practice, will be found difficult and often unsatisfactory.

The foregoing indicates the general method of approach to all forms of model drawing in the lower grades. Especial attention is again called to the two most necessary steps—first, that each pupil must be led to determine for himself the relation of different parts of the model. He must scrutinize the form as he sees it, following part after part with his pointing finger until his eye has become familiar with its main details. Second, that he must do no drawing until he has first practised for a minute or two the muscle movements necessary to that particular piece of technique. This drill should be in response to direction, followed by a free and personal use of the acquired skill. This is the secret of technical success.

Criticism and personal showing should be continuous thruout the lesson. The former should succeed every important step. It is better given as class criticism. Each pupil may hold his drawing up and the most successful be asked to show theirs to all the class. Typical mistakes (forms too small, too large, too high or too low, etc.) may also be shown and their correction indicated.

The personal showing should not be for the individual

but rather for a group. To do this the teacher should sit down in the seat of one of the pupils and allow those near at hand to stand behind her while she shows for a minute the best way to hold the chalk or to draw a line or mass in some part of the model.

Thruout the lesson care must be taken to see that the pupils are not given several directions at once, nor should they be permitted to work over long upon some detail. Each step should require some simple and direct response. To give the small workers free scope, to add details, is to have the potato blossom with a hundred eyes, or the spokes of the wheel multiply amazingly.

The exercise should end with a final criticism and exhibition of the best work. The criticism were wisely given along the lines of the lesson's development, with praise for those who have made their drawings of good size, who have placed them well and have gotten good proportion. Little folks are remarkably like big ones, and cordial commendation is as grateful in their ears as in those of their teachers. Let us, therefore, star the best drawings and hang them up promptly to the honor of the skilful. These happy efforts are the best stimulus to future endeavor. They far surpass in value the handsomest copies offered in any drawing book. They are standards erected by the children themselves and the praise which they call out is the keenest spur to emulation.

JAMES PARTON HANEY Director of Art in High Schools New York City

CONCERNING MODEL AND OBJECT DRAWING

You have the models of several ancient temples, though the temples and the gods are perished. — Addison.

"For the tales I borrow, I charge upon the consciences of those from whom I have them." For the speculations thereon, I take all blame, trusting I may keep safely to those things hard alike to either prove or deny.

A FTER Christmas, each year, comes a lull in the year's occupations, — which, you will admit, is hardly "a children's hour." Neither is there any rush on the teacher's part to claim this particular period. So I believe we will all grant it should be known as "Duty's hour," dreaded alike by teacher and pupil. Of course there is the exceptional child and teacher, necessary to prove the rule. They will recognize themselves in this French proverb—"To do easily what is difficult for others is the mark of talent. To do what is impossible for talent is the mark of genius." So genius here and there makes a complete success of model and object drawing,—talent gains easily fair results,—but we, of the common herd, attain only thro trial and tribulation. It is for those of the largest class that these notes here gathered together are offered as consolation for failures, and possible inspiration for new efforts.

To go back to the text, we "have the models of several ancient temples." Builders in the ages since have wrought and varied and adapted their measures. If these "temples and the gods are perished" are any new temples building among us? Or shall we admit that something is wanting in our education? A brief mention of some points of difference may be of interest.

What had the Greeks that we lack? "For intellectual beauty, for perfection of proportion, for beauty of detail and for the exquisite perception of the highest and most recondite principles of art ever applied to architecture, it [the Parthenon] stands utterly and entirely alone, and unrivaled."

Now since we are told that drawing in true perspective

was practically unknown at that date [438 B. C.], sadly lacking even to the sixth century and later,—is it unreasonable to suggest that Ictinus might have found it far easier to build the Parthenon, than to draw, in true perspective, its humblest detail, to meet our standard of requirement for a high school pupil? Cheer up, then! Remember Ictinus did not altogether fail in life,—if model and object drawing were missing in his course of study.

Yet surely in some medium, by some method, form in three dimensions was studied and proportion beautifully mastered by these Greek children who became the masters of time. Matthew Webb, in discussing proportion, writes me, "I am not sure we are right that the great old architects had not a rhythmic scale." Granting a scale does explain the beautiful interrelation of all parts in these temples, as well as their comparative relation to each other—we still wonder in what medium the master gave visible shape to the "faint auroral flushes of his dream."

He could measure off his ground plan; elevations he could draw; I like to imagine when he wanted to comprehend the whole, he sat before his heap of clay working in actual three dimensions. Doesn't it seem altogether reasonable in that land of potters and sculptors that this would be the expression of simplicity? I like to believe that in the sunny outdoor life there, the children reveled in the clay, that hands did not chap, janitors were not, — with their one day a week limit. What need to draw if you could model? I like to dream, that if at this day we could lose sight of the all-important tools and expensive equipment, rigid and refractory materials, and put in their place, clay or some equally plastic material, potter's wheels instead of lathes, there would be far more chance of temples being.

Failing of the environment which made this natural and possible, we try to show the third dimension by drawing. Again as consolation, it seems that the same qualities of intellect which make algebra and geometry comprehensible are necessary to successful model and object drawing. So if you fail with a group of children in this, for comfort offer them some of the simple propositions of geometry for understanding, and then coolly analyze the difference in difficulty, if any, in the principle of perspective you are laboring with. It is as easy, if not easier, for the children of the sixth and seventh grades to comprehend the proof of every basic proposition in plane geometry, than to truly understand your presentation of the principles of perspective. Is it not so in your experience?

Since the theory of perspective is derived from the law controlling your funnel of vision (and in all probability should be as varied as are individual visions), it is really a table of the limitations of vision, and certainly calls for much reason and clear judgment; such an amount, as we do not early expect from children in other phases of school life.

Approach the model and object then, thru the plane, geometrically, by construction and modeling. The Hindus have, I believe, a complete system of geometry developed by folded paper. So we in our schools may substitute the fold for instruments and tools in our geometry.

Let us first determine what our models shall be. Is every model you put before your children "the embodiment of an ideal"? Is each object selected as a modification of this ideal? Is your model and object drawing a sort of nature study, a finding of existing types first, then leading the pupils to see the first man-made copies and variations — and the why's and wherefore's of the forms? For many reasons the actual draw-

ing had best be done from the modification, in an object of use. Being less perfect it is easier to represent, and has in addition living interest.

In determining ideal type forms, even the object modifications, let the children judge, select — or best, create each type where possible.

For instance, a study of the cylinder as a mechanical principle is of great interest to boys. Studied as a container the girls may find many uses and modifications. Suppose the lads work up a series of models from the first rolling load to the far-related wheel. If models are of clay possibly a natural motive for drawing can be discovered — a preservation of achievement in writing and drawing records. In this preparatory study, let the working-drawing sketch of facts be freely used.

Now in close approach of the actual model and object drawing note this fact, — An absolute geometrical knowledge and intelligent application of the vertical and horizontal in position is far more important than apparent direction of edges. Add to this a study of typical plane figures — that the facts of faces may be definitely known.

A second step is the creation of the models by applying the principles just taught. Especially in objects having curved surfaces, will this develop the feeling of form.

And now if you are sure a pupil can make vertical judgments instantly, that he can run levels accurately—that he knows the facts and can judge proportion of every plane figure involved, I believe we may hope for intelligent drawing of appearance.

Whatever writing enthusiasts may think of vertical writing, we students of form may thank it fervently for good judgment in verticals. The influence of the slant writing may

be seen clearly in the uniform tilt of supposed verticals in free sketching. The majority of slant writers will manifest a noticeable tendency to an oblique if asked to erect their verticals. So, if in your system vertical writing is used, there is that much to the good. On the contrary, you can hardly overemphasize having verticals conform to the plumb line.

Do not understand me to suggest that you should give a long series of problems in geometry, a complete course in construction before you draw the appearance of a single model. But do you surely give the geometry of the faces, the proportion and the facts of that model, before you ask for the modification of perspective. It is a little unreasonable to expect modification without relative judgment of facts.

For in the end every plane face, in whatever position, reduces to a vertical and horizontal judgment, or the degree of department, therefrom. Relative location of prints depends on your vertical and horizontal judgment. Edges are mere connections of your points by straight or curving lines. Above all, remember verticals locate, proportion relates, and horizontals or levels run thru, aid and render judgment of the whole.

CHARLOTTE REED Supervisor of Drawing Ontario, California



STILL-LIFE DRAWING IN THE HIGH SCHOOL

THE aim of this study is an understanding of proportion and values. This means more than the mere ability to represent objects; it means an appreciation of fine relationships in size and in color, power to comprehend and enjoy beauty; and it should be an aid to right ways of thinking and judging in all the concerns of life.

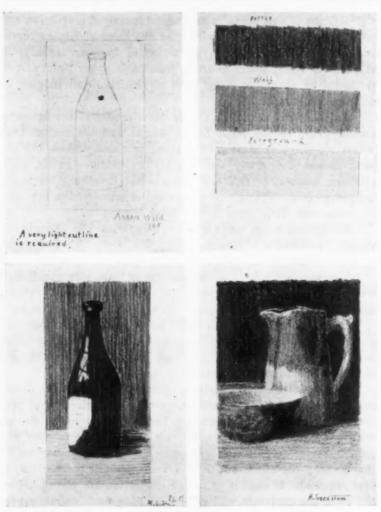
As the study of still-life constitutes a part of the first and second years of the High School course and we realize that where too much is attempted nothing is accomplished, the objects chosen for study are mainly cylindric—bowls, jugs, pitchers, teapots, bottles and vases—not involving rectangular perspective. Fruits and vegetables of simple form are used in connection with these in the later lessons.

Backgrounds are selected carefully with the thought of values. Remnants of denim, plush, silk, and cloth and pages of solid colors from sample wall-paper books are used for these.

The materials used in representation are, soft pencil and white or cream pencil paper, soft charcoal, sponge rubber, chamois, kneaded eraser, paper stumps and charcoal paper.

Pencil drawings are not made larger than six by four and a half inches, as the pencil medium is not adapted to large work. Charcoal drawings are made nearly or quite the size of the objects studied.

Our first lesson is simply on proportion, an outline drawing of a single object in pencil (Figure 2). The meaning of proportion is carefully explained. The object is to be drawn within an inclosure. When the inclosure is drawn first the pupils are led to think definitely of the general proportion of the object; therefore an inclosure of suitable proportion is first required. If objects of varied proportion are placed before the class the contrasts will aid in deciding upon suitably proportioned inclosures. Pupils will decide at once that the tall



Progressive studies in pencil in the rendering of a group in light and shade

slender vase requires a different inclosure from that which is appropriate for a jardinière or shallow dish.

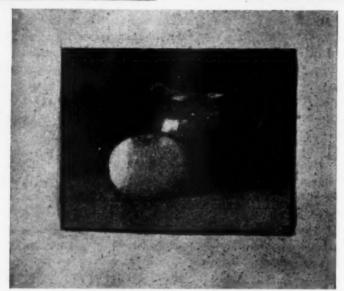
The inclosure having been drawn, the next question is, How much of this space shall be occupied by the representation of the object, another question in proportion, how much space shall be allowed at right and left, above and below.

After deciding upon the greatest dimensions and the place of the object the pupils proceed to a study of the details of the object, comparing these carefully with the whole and one with another. Next the curvature and the apparent ellipse are considered and lastly the place of the table line. This is to be drawn quite across the inclosure and must be so placed that we have well proportioned spaces. If pupils have been drilled in object drawing previous to this, two outline lessons are sufficient. They are then ready for a study of values in addition to the drill in proportion, which, of course, must continue.

In establishing values, a scale is first made on a separate paper (Figure 2). The darkest tone is noted, then the lightest and the intermediates. Studies are carefully arranged by the teacher so that pupils can comprehend these different gradations; for instance: a very dark object with a glazed surface on which the high light appears as a definite white spot, a background or wall surface a little lighter and a table-cover of a still lighter tone; a two-toned object or, later on, a light object grouped with a dark one and intermediate tones in background or other objects. The number of values to be represented having been determined, the direction of line which will best represent the surfaces where these values are found is a matter for consideration. Common sense is an aid in this decision, and some study of pencil or pen drawings by good illustrators is helpful. The quality of line suited to different materials requires further thought.







Studies in charcoal by first and second year high school pupils under the direction of Miss Potter

Some practice is necessary in order to produce smooth flat tones composed of parallel lines, and time is given for the making of satisfactory scales of values before these are applied to the outline drawing. We call this method of representing color values pencil painting. The shape and place of the high lights and of the cast shadow are indicated on the outline drawing before beginning the pencil painting. (See Figures 3 and 4.)

Work in charcoal follows the satisfactory drawing of groups in pencil. First some practice with the new medium is given — exercises in three flat tones, in wiping out lights, adding darks and sketching light outlines.

Then a medium tone is made upon the charcoal paper, using the sponge rubber; the dark shapes are massed in and the lights wiped out.

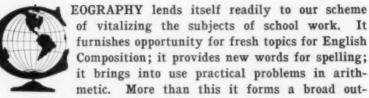
For first lessons the values in the study are arranged with the same definiteness as for pencil drawing, but later more picturesque effects are produced by concentrating the light in one place and nearly losing the outlines of the objects on the shadow side. Pupils are asked to look for the place of greatest interest in the study and to make that apparent in the picture so that the eyes will go directly to that spot. No "modeling" or "light and shade" is asked for. These terms are not used. The shadow is simply spoken of as "darker tone" or "deeper value."

Superseding the old course of drawing in light and shade, a method tending to narrow views and colorless effects, the result in this study is a comprehension of color values and the ability to render these effects in a broad, simple and artistic way, following the lead of our best painters.

> MARTHA J. POTTER New Haven High School

MY WORK BOOK

CHAPTER IV - Geography



let for drawing. In fact, graphic expression is necessary for the complete understanding of geography.*

The drawing for geography is neither Design nor Representation, tho it partakes of both. It resolves itself into a sort of plan drawing requiring a knowledge and conception of plan reading, but differing from Mechanical Drawing as no instruments are required. They may be used, however, and oftentimes are necessary for the best drawings. In addition to the drawing there is also an excellent opportunity for good printing. It is needless to say that there should be no writing on the drawing. If it is necessary, writing may be used in a foot note.

Four lines of work in drawing may be suggested for the practical demonstration of geography. They are: the drawing of maps, of the countries studied, and of the native states of the children; the drawing of plans of the village or town or parts of the city and the location of the schoolhouse and various public buildings; the modeling of earth formations such as valleys, mountains, rivers, islands, etc.; and the blackboard drawing of maps, plans, or details of geographical study. Tho pure Representation is not emphasized, it should be un-

^{*} As the planning and arrangement of all written work is covered by the preceding chapters, this chapter will be devoted exclusively to the use of drawing as a means of illustrating this subject. The finished book will include all written work which may be given in all the subjects.

GEOGRAPHY FARNUM

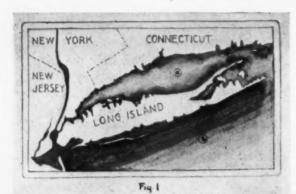
derstood that it has a value in this study as, for example, the drawing of cotton to illustrate knowledge obtained concerning our southern industry. The above-named lines of drawing, however, are not only of value, they are quite necessary if the child is to be made thoroly familiar with his subject.

The paper may be any size, providing due care is taken to have it in good proportion with the map to be drawn. This should provide a good opportunity for the training of judgment and common sense. The paper may differ in texture also. A sized surface will be more satisfactory for line plan drawing, whereas the rougher surface will prove much better for the drawing of colored maps. This is especially true when in the first instance pen and ink is the medium used and in the second, washes are laid over pencil outlines.

A number of mediums may be employed: pencil, chalk, pen and ink, clay, or plastercine and brush. The pencil used should be fairly hard and sharpened to a good point, the object being to get a fine, accurate line, not a broad, gray one. The pen should not have too fine a point but should give a medium heavy line.

Map drawing may be of two kinds—copy from large accurate wall maps, and drawing from memory. Drawing paper or any unglazed paper with pencil can be used, or a glazed paper with pen and ink. Great care should be exercised that good proportion, proper spacing and accurate outlines may be obtained. An artistic rendering is not the aim of this work, but rather a scientific drawing from scientific records. A talk on the early maps of discoverers and, if possible, visits to museums and libraries where such maps may be viewed, should teach an appreciation of the value of truth in this drawing.

There are several ways of rendering. The children may



Busy Brusies Fig. 2.

GEOGRAPHY FARNUM

draw first, a light but careful outline, placing the countries, rivers, and mountains where they belong. Then thin washes, or tints of color can be mixed and after deciding where each shall be placed they can be applied. The color should be weak in every respect, for the effect as a whole must be quiet and harmonious. It must have none of the billboard kind of attractiveness. The shape of the plan should be seen first, each detail in order of importance next, the color last.

Two schemes are possible for showing the coast line with water-color. A blended wash of blue may be painted, the strongest color coming next to the coast, and blended as it recedes (Figure 1-a), or a number of washes of very thin color may be applied, each successive wash extending not so far from the land (Figure 1-b). This is perhaps an easier and more satisfactory method than the first, as there is less danger of crude color. The last wash, possibly the fifth or sixth, will be not wider than a brush stroke and will produce as strong a coast color as could be wished.

Colored chalk makes excellent color drawing if carefully used. It should be very lightly applied and then rubbed into the drawing with the finger or piece of rag until the desired value is obtained (Figure 2). Into this again may be rubbed another color for mountains. If white is added on one side of the high land the effect is that of a modeled surface. This is an excellent method for representing a relief of the rougher surfaces of the land. The paper should be turned in the most convenient position.

Three conventional ways of making mountains by lines are shown in Figure 3. Coast lines are represented by drawing a series of lines parallel to the coast and farther apart as they recede. (See Figure 4.) Latitude and longitude lines are drawn over the ink or color map in pencil. (See Figure 2.)

FARNUM GEOGRAPHY

Memory drawing should be used not only as a test of the child's ability to visualize the shapes of states and countries and to locate and name the various rivers, mountains, cities, etc., but it should also be used as a quick and convenient method of illustrating knowledge gained from the printed page. To illustrate the thought expressed in a written composition, a quick memory sketch is oftentimes of the greatest value.

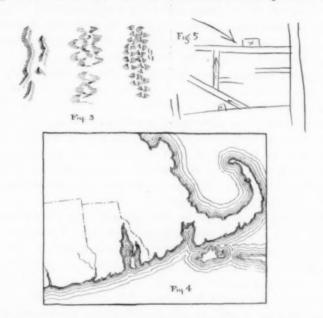
Plan drawing is necessarily memory drawing and of the best kind. It teaches the children to observe the big things of the town and to grasp the layout of the town or city as a whole. It also trains in estimating distances and stimulates that quality within them which receives so little development, the sense of direction. It is again a close parallel to mechanical drawing, for it requires accuracy in rendering, with perhaps the use of a scale, and trains appreciably the ability to read from drawings.

The sizes and shapes of paper used will vary considerably as the plans will, in most cases, be quite different, some being long and narrow, while others are more nearly square. As has been noted repeatedly, due care must always be taken that the arrangement and spacing are good.

Subjects for plan drawing are well nigh inexhaustible. If the town is small the whole of it may be roughly but accurately drawn and the important sites located and drawn more carefully. If the town is large, certain sections which are of special interest, may receive the most attention. A plan showing the shortest way to the high school from a given point is an excellent problem and is one I actually experienced in Watertown, N. Y. I inquired from a druggist the quickest way to the high school, and was told that it would take five minutes to tell me, with a possibility of my missing it, but

GEOGRAPHY FARNUM

that it could be drawn in one minute and I would have no need to inquire on the way. Figure 5 is the drawing which was made. I found the school with no trouble. Another interesting problem is to have the children draw that part of town



in which they live and locate the school which they attend. Locating the steam and electric lines and the various industries known to the class is also good fun and good training.

The plans of the larger parts of the city may lead to plans of smaller sections, such as the playground, the park, or the school ground. This in turn may lead to the rearrangement of existing plans and the drawing of new designs, a step toward landscape gardening. In doing this such conditions as the

FARNUM GEOGRAPHY

following must be considered: Heaviest amount of traffic, direction of strongest winds, drainage, slope of land, etc. It would not do to place the gymnasium apparatus near a gate which opened on a busy street; hedges and trees would need to be planted where paths traversed that section of the park which received the heaviest wind; in planning the school ground, the slope of land should be taken into consideration in the laying out of walks, flower beds, etc.

Similar methods may be used in plan drawing that were suggested for map drawing. Colors may be applied in a similar way but with closer attention to local conditions. Light green washes, or a little green chalk rubbed softly into the paper, may be applied to the grass plots or fields. A darker green may be touched in ever so lightly for the shrubbery. Other weak colors may be used for streets, car lines, canals and public buildings. The pencil or pen may be used according to the texture of the paper.

Modeling is of value in showing the actual formation of certain lands studied and in helping children to see how the temperature and winds are affected by the earth's surface. It is a medium which is less easily handled perhaps than the others, and as it cannot be bound in the Work Book this reference to it as a help in geography will suffice. For a similar reason, because it will hardly fit the Book, blackboard drawing will receive but a passing word. The children should feel free to use this method of expression constantly. Large drawings, the work of the class, will serve to enforce much of the reading matter. Certain days may be allotted to the children for placing on their large blackboard drawing certain cities, mountains or rivers as they are learned. Color may be rubbed on with the eraser and the flat of the chalk, but great care should be used here also not to make a gaudy map.

GEOGRAPHY FARNUM

In all the work, with the exception of modeling, care should be taken that all names and words are carefully printed, that the letters are well spaced and well placed so that there is no confusion and that a simple straight line alphabet is studied and strictly followed.

Soft color, delicate, accurate outlines and good printing will always result in excellent map or plan drawings. And such drawings not only make vital the work of the geography lesson, they are invaluable as a means of training in judgment, taste and appreciation.

ROYAL B. FARNUM State Supervisor of Drawing and Industrial Training New York



EDUCATIONAL MODELING

PART II

O NE of the chief reproaches of drawing (so called) nowa-days is its formlessness: its confusion of planes and of
tones; its evasive margins, and its slurring of construction. No
means can be found, I am sure, so positive, so convincing, and
so right as the insistence upon the actual materialization of
forms in planes, with definite edges, and producing decided
light and shade effects which can be traced to their proper
cause by making the object in substance instead of in abstraction. For the representation of objects of three dimensions on
a plane surface is in the highest degree an abstraction, and
requires a greater effort to comprehend than any other form
of expression.

The child and the Oriental have only the up and down idea of things, so to speak. The other side, or, rather, direction (in the sense of its being degrees of thickness), does not enter into their consideration. They accept symbols.

The direct acceptance of this as presented by the Japanese is an admirable rendering of a limited range of interpretation—so admirable indeed that it is recognized as one of the truths of decorative art. It eliminates all idea of quantity in the sense of capacity, or bulk, and concerns itself only with area: a map-like division—the very sublimation of the manner, in some of the old Kakamonas. But it is only part of the facts while in the study of nature, and of realities, all prove essential.

The emphasis of the three dimensions, then, can only be given by modeling. The study of the height, depth, and breadth of a thing can only be pursued by means of the round or relief, and first of all this should teach the value of planes in the conception of the form. From observation, I am inclined to think the significance of planes in light and shade drawing is more a dictum than a genuine principle of practice. It

is apt to be, when followed, the acceptance of the teacher's direction, the acceptance of a given rule, rather than the appreciation of an essential quality in things themselves—equally essential in the representation of these things.

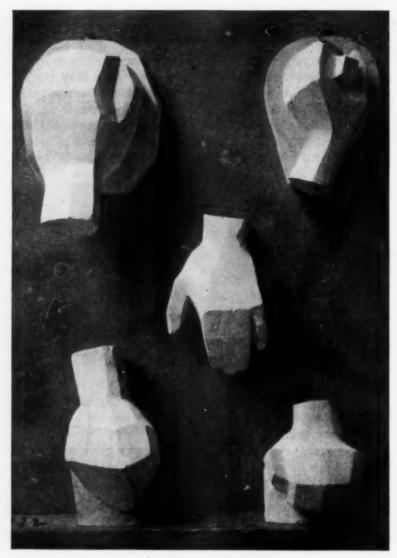
Naturally, of course, there are few who recognize that "a circle is a polygon of an infinite number of sides." This use of planes as a method instead of a conviction wrought by ex-



Number 1

perience at first hand, serves largely only to create copies of a dictated method of work; but the building up of "relief," grounds one in the facts.

The great help modeling in a large way gives is in eliminating detail as one is apt to see it, and presenting simple surfaces which have the directness and meaning of laws—laws which comprehend the detail but are not lost in its overlay. That word "feeling" is so much abused and covers such a multitude of sins, one hesitates to employ it, and yet it partly expresses the sense in which one works on paper when the knowledge which modeling gives actuates one's method.



Number 2

The fact last learned by pupils is apt to be the quantity which is comprehended in a subject, as, for instance, the head. While the form blocked out in charcoal should show this eminently from the start, and maintain it to the finish, it is too apt to present a two-dimension effect, to show it as on one plane, and therefore as without thickness. As Goethe said, "We see what we know," and knowledge is not gained solely thru the eye. Experience has shown that making a thing is about the only way to really understand it, and, indeed one might say, to understand its representation also.

The human figure offers especially this problem of quantity in bulk, as a fundamental requirement, and with a true appreciation of the right in this, the first setting down of proportions ought to be demonstrative. The majority of people, however, seem to have the "Wonderland" card view of things, and are not even perplexed with the sense of a third dimension, and remain as much in ignorance of it as of the possible fourth.

Any example of the work from the figure would answer—but we will take the ear as one of the least studied, most neglected features of the head; slighted as to its proper placing on the skull; disregarded as to its plane of direction with the cheek; and scarcely recognized as having rights to perspective considerations, or strict anatomical character. The simple enough process of fixing the few elements of the ear in the mind and memory, can be carried out by any tyro, in clay, and if the student returns to the plane of paper without a realization of what this appendage is and means, he is destined surely for other fields.

The three stages of the modeled ear in illustration Number 1 give the process of thinking this out, as well as building it. It first of all looks solid, and establishes the solid facts

about the ear. The few planes essential to its expression are readily perceived, and readily divided into lesser planes.

These points are equally true of the illustrations of the hand, and of the features of the face, which follow. All these







Number 3

may be described as appreciation of quantity for which also the perception of direction is absolutely necessary. Drawing in tones can be appreciated fully, only when the planes which give those tones are understood. The merely imitative matching of a tint is not drawing. Drawing is the appreciation of solidity quite as much as area, and so far as expression goes, this quality is all-important. There can be no depth to a drawing, or composition, without the understanding of this requirement.

In illustration Number 4, two methods of treatment, with practically the same end in view, are given, to show how handling, however varied, should aim at the primary idea of expressing quantity, direction, and finally quality, which is of course more fully shown in the Faun's head given. Yet note this is not reckless plastering of bits of clay, the pasty



Number 4

excrescence which so often obtains, but a careful and instructive consideration of what is best to do to secure the surest and most full character (in this case flesh) in clay.

Still it is not modeling for modeling. It is constructive work in clay, reproducing the vital parts of the subject as the basis for any further development whether it be drawing or design. The most imaginative conception requires knowledge of shapes to bring it into manifestation, and the proper appreciation of this by those who look upon it as well, requires a definition which few possess.

HOWARD FREMONT STRATTON

Director of the Art Department of the School of Industrial Art of the Pennsylvania Museum, Philadelphia

TEN GREAT PAINTINGS

IX

POPE INNOCENT X

By VELASQUEZ

N the exhibition of portraits by John S. Sargent, shown in the leading American cities a few years ago, was one picture which attracted universal attention, not only for its astonishing excellence, but for the story commonly reported concerning it. The gentleman who (with his dog) was the subject of this picture, asked Sargent for a sitting, so the story ran, and was refused. The artist read the man's character and motives too clearly to be pleased with such a subject. But the man was determined and persistent and would pay any price for the portrait. Sargent refused for a long time; told him he did not care to paint his portrait; that if he were to paint it, he himself would not like the picture, but all to no purpose. The man would not be put off. At last, yielding to importunity. Sargent consented, for a fabulous price, to paint the picture. When the portrait was finished, the man was startled, horrified, angered with such a revelation of himself as he saw before him, and refused to accept the picture or to pay the price. True or not, the story was readily accepted as plausible enough by all who saw the portrait. The very soul of the man stood there revealed as at the Last Judgment. One would not have been surprised had the man repeated with the canvas the tragedy of Dorian Grav.

This revelation of character is the glory of portraiture and the measure of the portrait-painter's power. "Character," said Emerson, "is that which acts directly by presence, and without means." The portrayal of character therefore demands a super-normal insight, and a perfect mastery of technique. If one is to be impressed primarily with the quality of the personality before him, as he looks at the canvas, his

mind must not be distracted with paint or the manner of its

Great portraiture, the adequate portrayal of the individual, is a comparatively modern achievement. As excellent as the Fayum portraits are, they exhibit that instinctive feeling for the type, for the preconceived ideal, from which the Greek artist could not escape. In Roman art only, under the influence of what some students are pleased to call the Etruscan spirit, does classic painting and sculpture approach the level of true portraiture, and then, apparently, only for a brief period. The art, scarcely risen, suffers an eclipse for more than a thousand years. During those years symbolism had its day. Born again from the catacombs, it reigned supreme in church, in court, and camp, controlling sculpture, mosaic, and illumination, metalry, and emblazonry, until the coming of the prophets of the Renaissance.

The first attempts at portraiture in the fourteenth century were but little more than colored silhouettes. Giotto's Dante gives us a mere shadow-picture, a profile from which we gather only an impression of the drooping nose and protruding chin. Botticelli, in the fifteenth century, does but little more with Simonetta.* Perugino advances to a full-front view, but he produces only a colored photograph of the outside of the face. If the spirit is within, it is in a rapture, oblivious of the moment. Almost everybody, in those days, seems to have had "the gazes" forevermore!

When the artist wished to express individual character in a man he usually reverted to a sort of symbolism. Even Raphael's Pope Leo X must have his cardinal-servants behind

^{*} During this century the Van Eycks of the north were far in advance of the Italians in portraiture.





Portrait of Simonetta, by Botticelli, and of a young woman called the Mary Magdalene, by Perugino

him, his missals and jewels before him, and his reading glass in his hand to proclaim his character. There in the midst the body of the man sits, evidently posed for the occasion, with not a hint of the real spirit within.

But with the advent of Titian comes a new power. The spirit within the body is subjected to the will of the painter. At his command a living, thinking, self-revealing soul looks forth from the windows of the face. Before, there was only one observer; now there are two. Titian's Daughter and Caterina Cornaro see those who see them. Ariosto and Cardinal Ippolito de' Medici calmly take the measure of their critics. True portraiture has appeared, and the trappings may now be

dispensed with altogether, or relegated to second place. The face reveals the man, reveals him at a supreme moment, a moment when the whole man, past, present, and future, is there incarnate.

Such portraiture of the human spirit is almost a miracle. Few indeed have been the men who could perform it every time they saw fit,—Titian, Leonardo, Rembrandt, Holbein, Franz Hals, Van Dyck, Sir Joshua, Ingres, a few more. Others can work the miracle when they have good luck; but often the spirit of the sitter gets away from them and goes off into dreamland in spite of all they can do.

Within that select circle of the supreme masters of portraiture stands the Spaniard, Velasquez, — second to none. And among all his portraits there is, perhaps, none greater than that of Pope Innocent X.

Giovanni Battista Pamfili, born at Rome in 1574, graduate of the law school at twenty, made consistorial advocate by Clement VIII, nuncio at Naples by Gregory XV, datary with the cardinal-legate to France and Spain by Urban VIII, titular Latin Patriarch of Antioch, nuncio at Madrid, Cardinal-Priest of Sant Eusebio, Cardinal, Inquisitor, Pope, is himself here revealed and immortalized by Velasquez.

Just study that face a while. This was the man who brought the powerful Barbarini to justice for misappropriating public funds, and winked at the same crime in his favorite, Donna Olimpia! This was the man who quarreled with the Duke of Parma over his bad debts and the appointment of a bishop, seized the Duke's stronghold, Castro, and razed its fortifications, humbled the Duke and then assumed to pay his debts! This was the man (made Pope because he took both sides in the quarrel between Spain and France!) who proved himself hostile to Spain by encouraging a revolt in Naples,



Pope Innocent X by Velasquez Doria Gallery, Rome

and friendly to Spain by refusing to recognize the independence of Portugal; who offended France by confiscating the palaces, the wealth and the emoluments of the Barbarini, and appeased France by reinstating the grafters when Mazarin threatened to send troops into Italy! This is the man who bargained with the Venetians to aid them in wresting Candia from the Turks on condition that he name all appointees to the ecclesiastical sees within Venetian territories, and who filled the sees, but not the Venetian treasury! This is the man who declared null and void those articles in the Peace of Westphalia inimical to the Catholic religion, and who fed the fires of the Jansenist controversy in France! This is the man who "loved justice and lived a blameless life," but allowed his brother's widow to make and unmake cardinals, divert public funds and rob him of his good name. This is the man who humbled dukes and kings, managed states and conclaves, but was secretly managed by a woman who gained from him all she wished, including the wealth of the papal treasury, and then refused to provide for his funeral on the ground that she "being a poor widow, had not the means."

Ambitious idealist and weak sensualist, terrible antagonist and vacillating friend, daring diplomat and slippery partner, virtuous grafter, reforming self-seeker, far-sighted pope, and shortsighted man, — is not the whole Italian-Renaissance range of his character mirrored perfectly in his face as he sits there in his sumptuous robes, at seventy-four years of age, in the seat of the blunt and honest Galilean fisherman, Simon Peter?

Perfectly composed within its space, marvelous in its facile rendering of textures, faultlessly drawn, beautifully colored, and all without the slightest apparent effort, this

portrait ranks as one of the supreme pictures of the world. To me it is something more than a faithful portrait of Innocent X. As thru the genius of Leonardo, Mona Lisa became the incarnation of the feminine character in all its inscrutable complexity, so thru the genius of Velasquez, the Pope has become the incarnation of the masculine character in all its strength and weakness.

The man who could paint a portrait like that was a greater master than his exalted subject! It is said that when the portrait was finished the Pope sent his chamberlain to pay the bill. "The King of Spain, my master," said Velasquez, refusing the money, "always pays me with his own hand." And that same honor was conferred by Pope Innocent X.

HENRY TURNER BAILEY North Scituate, Massachusetts



VOCATIONAL TRAINING

THE PHILADELPHIA TEXTILE SCHOOL

E are in the midst of a wide-spread and most earnest discussion of industrial education, and teachers and school authorities everywhere are eagerly seeking for guidance in what is felt to be indisputably the foremost question of the hour. The air is alive with theories regarding what ought to be done and by whom it ought to be undertaken. It may be worth while to glance for a moment at what has already been accomplished in one city and for one industry. More than one Declaration of Independence has been proclaimed in Philadelphia, and it was quite in keeping with the traditions of the city of Penn that the gospel of usefulness as a legitimate educational aim should first have been preached to some purpose here on the banks of the placid Delaware.

It was natural, too, that the lesson taught by our first great exposition should be taken to heart most earnestly here where the exposition was held in 1876. What the Pennsylvania Museum and School of Industrial Art has been striving to do for American industry in general ever since that epoch-marking event, The Textile Department, now known as the Philadelphia Textile School, organized in 1884, has done for this one industry in particular.

There was nothing exceptional about its origin. The history of pretty much all the schools whose example is worth much to us is practically the same. Like all similar institutions the world over, the school owes its existence, not to popular agitation or to official enactment of any kind, but simply and solely to the convictions of a few level-headed men,—business men in this case,—and the active initiative of a still smaller group under the efficient and courageous leadership of one member of the group, Mr. Theodore C. Search.

Mr. Search was a manufacturer of yarns, and experience





Plate I. a. The designing room of the Philadelphia Textile School. b. The dyeing laboratory

taught him that there was small prospect of selling fine yarns, or even of making them, until we had men in the mills who knew a good deal more about the textile business than the generation that was in actual occupancy. Furthermore, he had eyes enough to see that the only way to get such men was to systematically educate them for the work.

For this work, mind you, not for everything else. This meant that they must be trained to judge the raw material and to intelligently direct and, where necessary, perform every operation on which the production of the finished fabric depends, not merely designing, but spinning, dyeing, weaving, and finishing as well.

This meant that the school should become in effect a model factory where all this work might not only be talked about and explained, but should actually be done. And so its promoters went to work to equip it with all the appliances of a modern mill, and employed as instructors men whose training had been obtained in actual conduct of the different departments of real textile establishments, the main test of the teacher's qualifications, as of the pupil's progress, being their ability to deliver the goods.

Of course this meant a somewhat radical departure from the methods most commonly advocated in current discussion of this subject. Your eminent educator who tackles the question nowadays invariably insists upon the principle that vocational instruction should be mainly concerned with something else besides the vocation. We hear a great deal about training plumbers in citizenship and of associating carpentry with culture. We approve of any proposition to make university courses accessible to everybody, with trades as by-products, but we balk at the suggestion to accept the trades themselves as something well worth teaching. Now the Philadel-





Plate II. a. The spinning room. b. One of the weaving rooms

phia Textile School is not a school for little children, but a school for young men who have for the most part at least a high school education, when they come to it. Many of the students are college men, but whether they are or not, the school does not exist to supply deficiencies in their early education, but to give them a chance to learn all that is teachable about one particular, but most important, industry. What it aims to do, and what it is in fact accomplishing, is to bring the men who want to learn face to face with the problems which confront the manufacturer of textiles, and to give him all the help that is available in his efforts to solve them. These problems are practical all along the line; they concern the operative in the spinning-room, in the dye-house or at the loom just as much as they concern the superintendent of any branch, the general manager in the main office, the president of the company himself, but no more. Conceived in this way the distinction, of which we make so much, between trade and technical instruction disappears almost entirely. The instruction is advanced and technical for those who are readv for it in this form, and who can give the necessary time to it, which means a full three years' course in the day school. But for those who can attend only in the evening, as much of it as possible is given to them, under the same conditions and by the same teachers. Some of these evening students are operatives from the mills, and some of them are the sons of wealthy manufacturers who recognize in this rather halfhearted way the need of such instruction, but whatever the station or previous training of the pupil may be his work here is thoroly practical at the start and so arranged as to carry him as far in the direction of mastering the underlying theory as he is able and willing to go.

The record of what has been accomplished in the twenty-

six years that have elapsed since the school was established furnishes the best possible answers to the questions which this statement of its aims is sure to raise. Its first pupils were drawn almost entirely from the operative class. They were carders and spinners, weavers and "loom fixers," "beamers" and "warpers," "twisters" and "drawers in," or anything else in the way of an occupation that is known to that highly organized complexity, the modern textile mill. They were all these but they are so no more. The operatives of yesterday are the superintendents and managers, in many cases the owners, of to-day.

These men came, at first, almost without exception to the evening school. They saw that it had something to give them,—something exactly suited to their present needs and at the same time something that beckoned them on to other fields which they had hardly dreamed of entering, and of whose existence they were indeed only dimly conscious. Some of them advanced rapidly by promotion in the lines of work which they were following when they came to the school, and some found means to attend the day school for a year or two and went forward at once to still more commanding positions.

The school has made it its business to show that lines of production that were regarded as closed to Americans twenty-five years ago are entirely practicable if men are given a chance to learn, and it points with pardonable pride to an honor-roll of more than two thousand former pupils who are actually engaged, very many of them as employers, in the industries for which the work of the school is a direct and immediate preparation. A census of them, taken some four years ago, showed, for example, that in addition to a large number of students who have found lucrative employment as expert buyers or sellers, as commission men, manufacturers'

agents, "stylers," etc.,—a numerous and influential body of men to whom industrial education is quite as essential as to those engaged in actual production,—there were textile establishments representing at least \$7,000,000 of capital and running nearly 8,000 looms that were owned, either wholly or in part, by men who had received their training here. Other establishments were counted, representing a capitalization of \$16,000,000 and operating upwards of 18,000 looms of which former students were managers or superintendents, and still others representing a capitalization of more than \$10,000,000 more in which either the designing, the dyeing, or the general management was largely in the hands of former pupils.

It is easy to say that all this sounds very sordid and materialistic, but the Philadelphia school has never blinked the fact that industrial education is a business proposition if it is anything at all, and that the best and safest test of its efficiency is the record made by its graduates in the field of actual industrial and commercial effort, a record which will probably be stated most tellingly, for some time to come, in terms of dollars.

So far has it been from accepting the charge of commercialism as a reproach that it has frankly proclaimed as its main inspiration a determination to teach men to do things that will pay; things that it will pay the country to have taught as well as the individual to learn.

If Philadelphians of the kind who support this school are shamed at all, it is not by the claims of those who affect to despise utilitarian aims in education, so much as by the fact that American commerce and American industry have lost so much ground in the last two or three generations; that our flag has been swept from the seas except where it floats from a few blustering battleships; and that in very many lines of



Plate III. Photographs of fabrics designed and made by pupils. a. Blanket. b. Silk brocade. c. Light-weight drapery. d. Heavy drapery



Plate IV. Fabrics designed and made by pupils. a. A gingham. b. Ladies' suiting. c. Heavy drapery. d. Machine-woven tapestry



production it is a commonplace of trade that American-made goods are treated with scant consideration in the markets of the world, to which the home market itself is no exception. And so this school is trying to do its part to change all that, and it is not afraid of being called either utilitarian or commercial. On the contrary it points with a good deal of pride to the more than 75,000 of original patterns and color effects that its students produce every year, many of them in fabrics, the production of which in America was undreamed of when the school was established twenty-six years ago. It is not in the manufacturing business at all. It makes no marketable product, but it does produce an indefinite number of new designs, and demonstrates, by means of many hundreds of "blanket" pieces woven in the school from yarns spun and dyed in its own laboratories, the commercial availability of the kind of knowledge which it has to impart.

Its equipment comprises three complete spinning departments, one for wool, one for worsted, and one for cotton, as well as all the necessary appliances for the reeling, winding, and warping of silk, a bleachery and dye-house in which the operations of these important branches can be carried on on a business-like scale; seven weaving laboratories in which more than a hundred looms are installed, twenty-six of which are fitted with Jacquard machines, the capacity of which varies from two hundred to twelve hundred hooks; besides ample provision for card stamping, lacing, etc., and very adequate facilities for chemistry, microscopy, and all the more strictly scientific work to which the logical development of the practical aim, especially in its economical aspects, - to which great attention is paid, - inevitably leads. For pupils here learn to count the cost as well as to forecast effects and produce results. Schools of design are no new thing, but schools

that show new designs in bewildering variety in actual fabrics manufactured under conditions where economy is studied just as carefully as color harmony, are very much of a new thing,—so new that visitors from Europe as well as our own country, of whom we have a steady stream, are always amazed at the variety and amount of the finished work exhibited.

Incidentally, perhaps, but very logically, this practical purpose leads straight to the economical problems that underlie the whole question of industrial success or failure in its larger aspects, national as well as individual. The Philadelphia school has been the means of directing the attention of men of affairs, even of those who direct national affairs, to the fact that disciplined judgment that can speak with authority on such subjects as clothing, tents, etc., is quite as important in its way as a knowledge of armor and projectiles, and the "way" itself is not such an insignificant one either. An officer stationed at one of the arsenals told me not long ago that he had saved the government \$30,000 in buying flags alone in one winter thru the knowledge of silk that he had gained in a few months' attendance at the evening classes of this textile school.

I am far from claiming that this work is the last word in industrial education, but I am sure that it embodies and illustrates, as well as that of any school in existence, the basic idea on which such instruction ought to be grounded; namely, that its central purpose should be to teach the making of actual things, all theoretical instruction to be distinctly tributary to this purpose and developed from the pursuit of it instead of preceding, and even superseding it as is very largely the case in most technical schools.

I am far from claiming, too, that what is needed to-day will be needed to anything like the same extent in the time

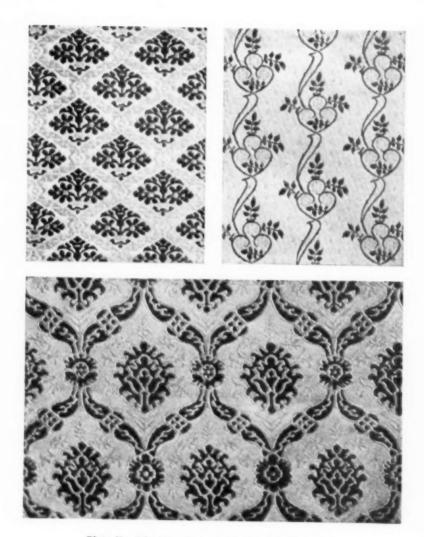
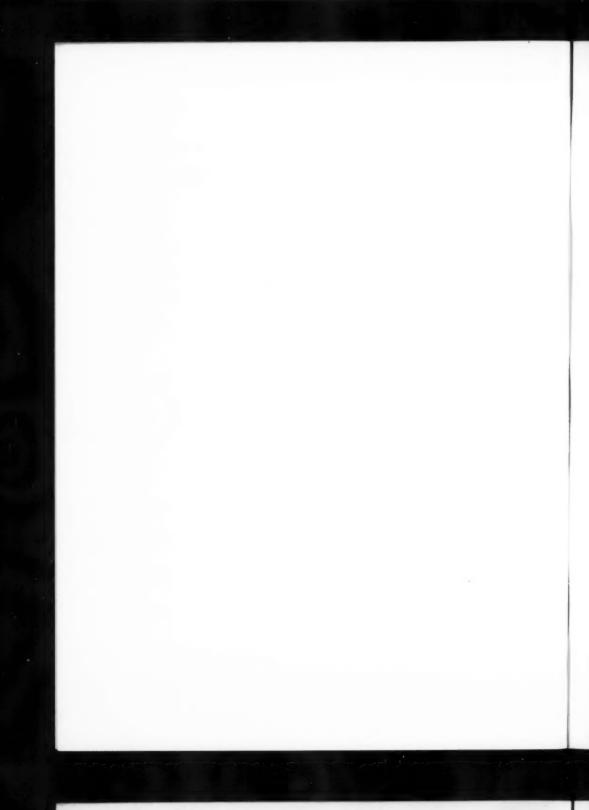


Plate V. Silk brocade designed and made by pupils



that lies before us, but I am very sure that for a good many years to come the only right starting point for the training of the American boy to do good work of any kind will be the bringing of him face to face with those who are really doing it as well as it can be done under existing conditions and allowing him to take off his coat and go to work with them.

LESLIE W. MILLER
Principal Pennsylvania Museum and School of Industrial Art



ANNOTATED LESSONS JANUARY

THE chief difficulty in model and object drawing is primarily lack of motive. Children see no value in the mere representation of an object for its own sake. If that representation can become in their minds a necessity in tell-

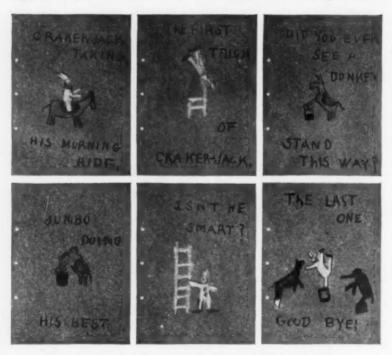


Plate I. Six pages from A Dandy Circus, by Lucien Cousineau, of the Dominican Academy, Fall River, Mass.

ing a story or in illustrating something, they begin to take an interest in it. The illustrations given this month, taken almost entirely from the results of previous contests, and therefore representing the work of members of the School

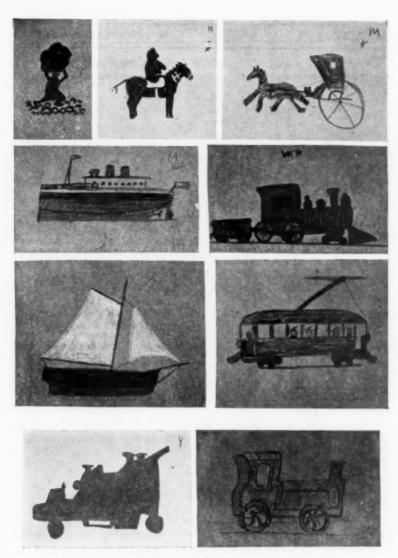


Plate II. Drawings illustrating means of transportation, by second and third year primary pupils

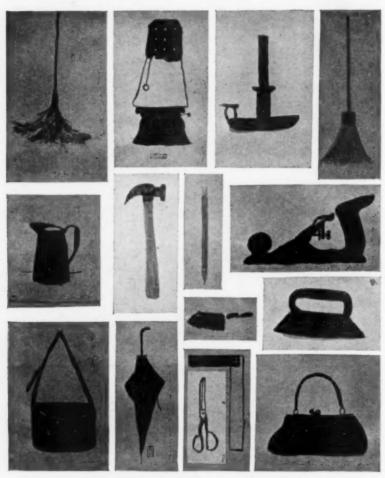


Plate III. Drawings from common tools and utensils, by second and third grade primary pupils

Arts Guild, have been selected chiefly because of their relation to the interests of children outside or inside the schoolroom.

ELEMENTARY SCHOOLS

A DANDY CIRCUS

Such was the title of a booklet of a dozen pages made by Lucien Cousineau, of the Dominican Academy, Fall River, Mass. Six pages of this charming little booklet are given in Plate I. A similar booklet could be worked out in any primary grade, to the great delight of the children, with a few Christmas toys as models. The children would first invent the combinations with the models and afterward draw them in pencil and colored crayon.

MEANS OF TRANSPORTATION

Plate II illustrates some of the means of transportation familiar to the child, - the Italian woman carrying her load of old rags over the paved street of the city, the man on horseback (in this case a Teddy bear and drawn from the model), by Ida Lavellee, Globe Village, Mass., the Deacon's one-hoss shay, by Eunice Williams, II, Augusta, Me., the steamboat making its perilous trip thru the air, drawn by Donald B. Hull, II, Ridgewood, N. J., the rather primitive locomotive, by Walter Poole, III, Sanford, Me., the Dutch boat high and dry, drawn by R. W. Lucas, III, Newton, Mass., the electric car (in the original the conductor is flirting with one of the girls inside the car instead of attending to his duty), by Guy Dowlin, III, Saxton's River, Vt., the automobile, by Elmer Grenfel, place unknown, and the narrow-gauge locomotive, by Vivian Holleridge, from somewhere in Pennsylvania. It will be seen that some of these are drawn from the object and some of them from memory. In any case they should be drawn in naturalistic colors. The automobile shown in the plate happens to be a paper cutting.

TOOLS AND UTENSILS

Such objects as these in Plate III are of interest to the children, or may become of interest. The drawings may be made as illustrations for language papers on such topics as The Tools My Father Uses, or Useful Objects at Home, or The Most Useful Friend of the Watchman,

The Carpenter, Laundress, or A Good Companion for a Rainy Day, A Friend in the Dark, An Honest Measure, A Safe Place for Money, or some other fanciful title, that appeals to the imagination of children. Objects of this sort require a little closer observation of the object and a little more thoughtfulness in the judging of proportions.

Booklets dealing with The Trades Practised in This District may be illustrated by drawings of tools and utensils. The children are fond of riddles which may be answered by the drawing of a single object,

like

"Little Nancy Etticoat, In a white petticoat; The longer she stands, The shorter she grows."

(A candle.)

"What is it that will go up the chimney down, and down the chimney down, but will not go down the chimney up, nor up the chimney up?"

(An umbrella.)







Plate IV

PICTORIAL BOOKLETS

A popular form of correlated lessons in the primary and intermediate grades is the pictorial booklet composed of pages which, taken in order, tell a story or reveal a collection of objects of similar kind. The fairy stories and folk-lore lend themselves to booklets of this sort. So also do the winter fruits and vegetables. The central illustration in Plate IV is from a vegetable booklet by Florence McNulty, I, Swissvale, Pa. The end illustrations, Plate IV, are two pages from Russia illustrating kinds of mushrooms. That at the left is by Alfred Grünwald, and that at the right by Rosa Surm, Russian children who won prizes in a recent contest.



Plate V. Pages from booklets dealing with model and object drawing, grammar grade pupils

ILLUSTRATED ESSAYS

The results gathered thru contests held by The School Arts Book justify the belief that illustrated essays carefully written and put into book form upon such topics as Silhouettes, The Making of Pictures, The Principles of Representation, Aids to Correct Drawing, Effective Rendering, etc., offer adequate motives to productive effort to many children of the fourth grade and above. Plate V shows a cover of an unusually good illustrated essay on Silhouettes by James O'Connell, IV, Northampton, Mass. Such a booklet as this tends to develop originality



of this plate, for example, is a page of clipped illustrations, and

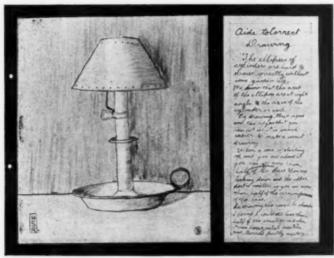
of observation.
At the bottom

on page 518, Plate VI, a row of original illustrations for James's booklet. No other pupil in the class did quite the same character of work. The second illustration on Plate V is a page from a book on Foreshortening by Jennie Jerd, Randolph, Vt., showing clippings to illustrate the topic and notes thereon. The remaining illustration, Plate V, gives a cover of a similar booklet by Florence M. Heritage, Langhorne, Pa.

Plate VII shows a well arranged page from an essay entitled Aids to Correct Drawing, by Sheldon Rogers, VIII, Marengo, III. The lower illustration on the plate suggests another line of work which is perfectly successful in some schools, namely, the representation of utensils used in the schools in drawing and handicraft, the drawings being made to illustrate essays on such topics as Weaving, An Ancient Occupation, A Useful Craft, etc.

ILLUSTRATIONS FOR GEOGRAPHY

Such illustrations need not be confined to the drawing of Eskimo huts and Indian tepees. The first illustration, Plate VIII, shows a couple of Dutch sabots arranged with reference to the making of a pleasing group and the teaching of foreshortening. This is a pencil drawing by R. W. Lucas, IX, Newton, Mass.



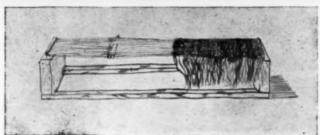


Plate VII

HISTORICAL TOPICS

This is a limitless field for illustration, for it includes not only that which appears in the books, but local history with which children are familiar. The ancient history of any village is fascinating when properly presented, and a wide-awake teacher can secure objects of local historic

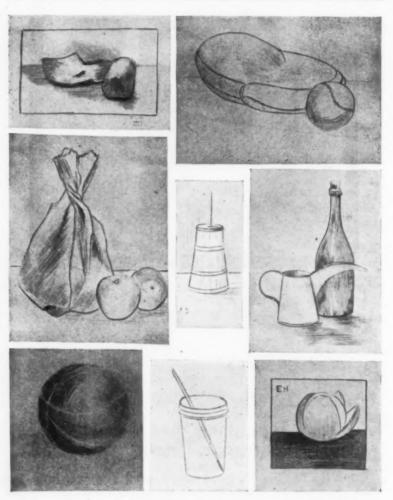


Plate VIII. Pencil drawings from objects and groups of interest to grammar school children

interest. The churn on Plate VIII, for example, was drawn by Albert Davis, VIII, Holmstead, Pa., from the object, to illustrate an essay on Butter-making before the Advent of Modern Machinery.

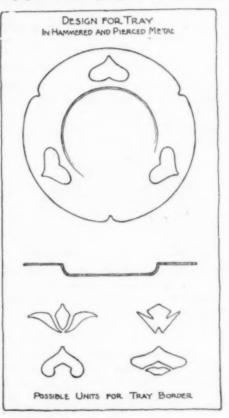
SPORTING GOODS

Many a pupil will work on paper illustrating a game with which he

is familiar, some recent athletic contest in which his school was engaged, for example, with a zest quite astonishing to a bookish adult. The upper right illustration in Plate VIII, by Grace Sewell, IX, Hopkinton, Mass., is a group of this kind. So also is the lower left illustration in the same plate by William Reutter, VII, Brooklyn, N. Y.

STUNTS

Some children's enthusiastic effort will be elicited by a difficult problem, or by something unusual, out of the ordinary, an illusion, a scientific phenomenon. Examples of this are found in the drawing of the twisted paper bag, Plate VIII, by Helen Young, VIII, Wakefield, Mass., the partially peeled orange by Earl Hodge, V, Fitchburg, Mass., and the



glass containing the brush, its handle affected by refractions, by Ruth Thompson, VI, Southampton, Mass. The remaining illustration, Plate VIII, shows an attempt to record marked differences of texture, the surface of dull tin, for instance, and the glittering glass, by William Vahlgren, VIII, Fitchburg, Mass. Such problems are good for the brightest pupils in the upper grades, pupils who think they know how to draw.

H. T. B.

HIGH SCHOOLS

PROBLEMS IN FREEHAND DRAWING

DESIGN

The illustrations for this month suggest a variety of problems centering about the bowl, plate or tray as a motive. By judicious treatment of these ideas they may be adapted also to articles in wood, leather or textiles. Motives may be from nature or the abstract. In making a school problem careful attention should be given to the arrangement of motives



on a sheet (see plate of metal tray with varied units on page 521) rather than allowing a varied and careless assortment of designs to be presented on random scraps of paper without sense of orderly arrangement.

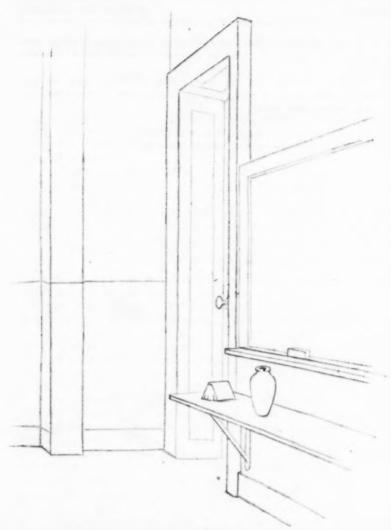
Reiteration is ever necessary to compel the designing of units

fit for the use and material for which they are intended.

So far as possible design articles that can be made by the pupils whether your school has shops or not, and try to have them made, either in school or out.

REPRESENTATION

The teaching of object drawing is ever beset with the difficulty of supplying new elements of interest to vivify the old and important basic principles. There is no golden solution to this problem of interest. It must be solved by each teacher, with his or her own methods and materials. So far as possible present groups of objects, suggested or sup-

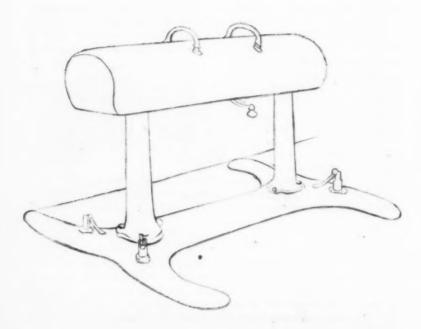


"An interesting problem full of valuable elements."

plied by the students, within reasonable restrictions. The drawing, also, of parts of the schoolroom makes an interesting problem full of valuable elements.

Advanced students, as has been before suggested, may be sent around the school to draw more difficult objects, such as machinery, apparatus, architectural details, etc.

HAROLD H. BROWN Park Hill, Yonkers, New York



PROBLEMS IN MECHANICAL DRAWING

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"A LESSON ON SCREW THREADS"

"A 'SCREW' is a cylindrical bar upon which has been formed a helical projection or thread. The screw fits accurately into a hollow corresponding form called its 'nut.' Pairs of elements thus formed are used in machinery,

- (a) as fastenings; in which case they are called bolts;
- (b) for adjusting the relative positions of two pieces;
- (c) for transmitting energy.

Bolts or fastening screws are chiefly used to resist strain-forces which act parallel to the axis of the bolt. A bolt differs from a rivet in that it permits the connected pieces to be easily disconnected when necessary."

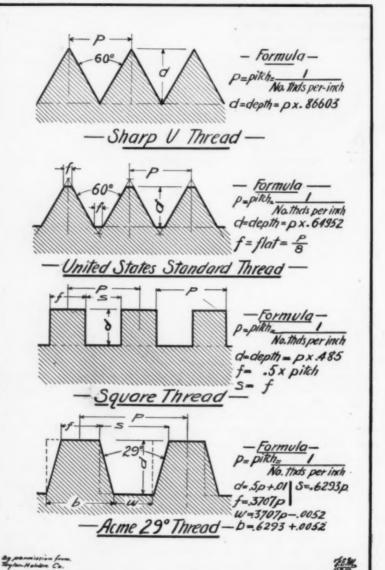
- Unwin-Machine Design.

The pitch of a screw is the distance from the center of one thread to the center of the next thread, measured parallel to the axis of the screw. The lead of a screw is the distance its nut would travel along the axis of the screw in one turn of the screw. The lead of a single thread screw would equal the pitch, while the lead of a double or triple thread would be two or three times the pitch as the name would indicate. The nominal diameter of the screw is that of the cylinder upon which the thread is cut. The effective diameter is the diameter of the screw at the bottom of the thread.

The V-shaped thread is common for all screws used for fastening purposes, because of the shearing strength of the threads and the frictional holding power which is due to the pressure being inclined to the axis of the screw.

The Sharp V thread is the simplest and most commonly used for rough work. It is also the basis of the United States Standard thread. The sides of this thread are equal in length to the pitch and are at 60° to each other and to the axis of the screw.

The United States Standard thread has the sides of the thread at 60° to each other as in the Sharp V thread, but they are one-eighth of the total depth of the V, short of meeting at the top and bottom of the thread, thus making the actual depth of the thread equal to three-fourths



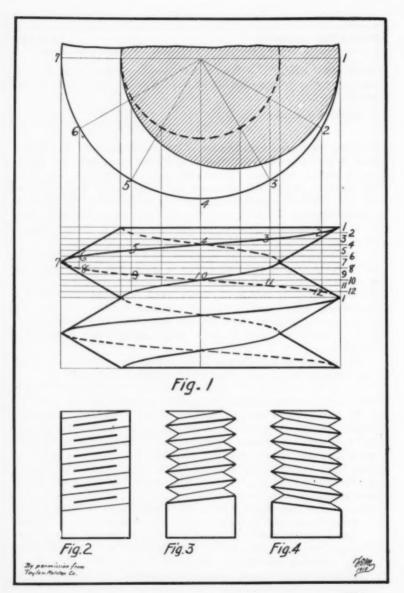
of depth of the Sharp V. The number of threads per inch of the U. S. S. thread in relation to the diameter of the screw is determined by the formula:

and taking the nearest even number to the result obtained. The Square thread is best adapted for transmitting motion when the load has to move in opposite directions. It is really rectangular in form, the depth being equal to .485 of the pitch, and the width equal to one-half the pitch. It is usually represented as square in the drawing. On screws of the same diameter, the pitch of the square thread is usually made twice that of the V thread. That is, an eight-pitch square thread could be used on the same diameter screw as a sixteen pitch V thread.

The Acme standard thread is a modified form of the square thread used for screw gearing and lead screws in lathes and similar machines. The thread has an included angle of 29°, and in ordinary pitches will permit a clasp nut to be used on the screw which is not practical with the square thread. In drawing this thread it is permissible to draw the sides with the triangles giving an incline of 30°. The pitch of the Acme thread is usually the same as for a square thread screw of the same diameter.

The method of drawing the actual helical curves of the V thread is illustrated in the plate on page 528, but it is not necessary nor is it the custom for the draftsman to take the time required to make this lengthy geometrical construction in representing each thread on his drawing. He usually adopts some conventional method of representation which is suitable to the character of the drawing upon which he is working. Figure 2 shows a very common convention for the Sharp V thread. Figures 3 and 4 illustrate a more elaborate convention, both right and left hand threads being indicated. When representing screw threads by conventional forms, a note stating the size of screw and pitch of thread should appear on the drawing.

- Make outline drawings of each of the threads shown in Plate 1. The Sharp V and U. S. S. threads to be one thread per inch or 1" pitch. The Square thread to be two-thirds of a thread per inch or 1½" pitch. The Acme thread to be one-half thread per inch or 2" pitch.
- 2. Make drawings representing the actual helical curves of a Sharp V thread of 1½" pitch, cylinder 6" diameter.



- Make drawings representing the actual helical curves of a Square thread of 1" pitch, cylinder 6½" diameter.
- Make similar drawings of either the U. S. S. thread or the Acme thread.

Many other suitable problems for screw thread drawings may be found on pages 36 to 42 inclusive of "Notes for Mechanical Drawing," published by the Taylor-Holden Company.

FRANK E. MATHEWSON

Technical High School Cleveland, Ohio

DRAWER CONSTRUCTION

A drawer is a specially constructed box made to slide in a pocket. Many of the rules of construction taken up in the study of boxmaking hold good in building a drawer. A drawer, however, is subjected to other strains than a box and the fact that it is to fit in a pocket renders a change of construction necessary.

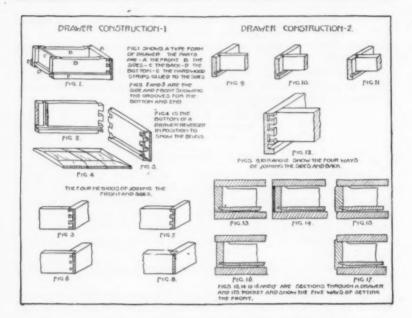
The following three considerations must be kept in mind in constructing a drawer:

- A drawer is subjected to a pulling strain. It must be so jointed as to withstand this.
- The tendency of wood to warp and to expand in width with dampness is apt to cause a drawer to bind in its pocket. It must be so constructed as to prevent binding from these causes.
- The bearing surfaces of a drawer should be reduced to a minimum.
 This will reduce friction and allow the drawer to slide more easily.

To show how these three considerations determine the construction of a drawer it is well to take up each part separately.

The Front.—The front of a drawer is subjected to a pulling strain. It must be so fastened to the sides that it will not pull away from them. The dovetail joint is the one joint best adapted to withstand this pulling strain. The tails should be cut on the side pieces and the pins on the front. Lock joints or a doweled rabbet joint are sometimes used. The latter makes a very good substitute for a dovetail and on account of the ease of construction is well adapted to school work.

The Sides. — The sides of a drawer should have a hard wood strip, one-eighth of an inch thick and one inch wide, glued on the lower edge of the outer face. This strip serves three purposes. It reduces the amount of bearing surface of the sides to one inch, it prevents wear, and overcomes



the danger of the drawer binding from the warping of the sides. A oneeighth-inch rabbet or lap must be left on the front of the drawer to cover this strip.

The sides of the drawer should have their upper edge cut slightly below the level of the front piece for most of their length. The purpose of this is to reduce the bearing surface and the danger of the drawer binding from the swelling of the sides.

The Back.—The back of a drawer must be so joined to the sides as to keep them from spreading. The best joint for this purpose is the dovetail with the tails cut on the end piece and the pins on the side pieces. A plain housed or a dovetail housed joint or a housed rabbet are often used and serve the purpose well on light drawers. They are easier to make.

The back of a drawer is always set some distance from the end of the side pieces. The purpose of this is to allow room for the bottom to expand without interfering with the closing of the drawer. It also makes it possible to plane the end should the drawer be a little too long to fit the pocket.

The Bottom. — The bottom of a drawer is fitted in a groove cut in the sides and front and passes under the back, which is made narrower than the sides to allow this. The purpose of thus setting the bottom above the lower edge of the sides is to reduce the bearing surface and to prevent binding due to the warping of the bottom.

The grain of the bottom must run across the drawer from side to side, not from front to back. This is essential for two reasons. First for strength. The bottom is then supported at its ends and not at its sides. Second, any expansion of the bottom will not tend to force the sides apart. The bottom should be slipped into the groove, but not glued. It is held in place by a brad driven in the bottom of the front piece. This construction leaves the bottom free to expand and contract without cracking.

As the last consideration in the construction of a drawer it may be stated that the front is made of seven-eighths-inch stock, the sides and ends of one-half-inch and the bottom of three-eighths-inch or less.

Design.—The size and proportion of a drawer are determined by the size of the pocket or opening it is to fit. The only consideration from the standpoint of design that can be given to the making of a drawer is the treatment of the front. The purpose of this treatment is to hide the joint between the front of the drawer and its surrounding pocket and to relieve the monotony of the unbroken surface that occurs when the drawer front is flush with the pocket.

The four ways of accomplishing this result follow and are shown in the illustrations:

- The face of the drawer may be set in past the front of the pocket. This gives a sunken panel appearance.
- Such a drawer front often has a small molding glued around the edges. This further helps the panel effect.
- The face of the drawer may project beyond the front of the pocket and have its edges rounded. This gives the appearance of a raised panel.
- The front of the drawer may be rabbeted and overlap the pocket.
 This completely hides the joint and also gives the appearance of a raised panel.

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HELPFUL REFERENCE MATERIAL

ARTICLES ON MODEL AND OBJECT DRAWING WHICH HAVE APPEARED IN PREVIOUS NUMBERS OF THE SCHOOL ARTS BOOK

Aids and Tests in Appearance Drawing, Harold H. Brown, February, 1906, p. 405.

Annotated Outlines in December and January numbers of each year, Henry T.

Bailey.

Device for Teaching Perspective, Arie E. Kelley, March, 1906, p. 536.

Drawing in a Nutshell, D. R. Augsburg, January, 1907, p. 379.

Drawing of Groups, The, Fred H. Daniels, February, 1906, p. 410.

Early Object Drawing, Flora B. Potter, January, 1909, p. 431.

First Steps in Perspective, Helen E. Cleaves, February, 1909, p. 542.

Foreshortening, Matthew Webb, April, 1908, p. 653.

Freehand Perspective, H. W. Poor, February, 1902, p. 16.

Freehand Perspective at Pratt Institute, Dora Miriam Norton, I, January, 1909, p. 453; February, 1909, p. 560.

Helps to Better Object Drawing, Arianna Kelley, January, 1908, p. 411.

Learning to Draw, Henry T. Bailey, January, 1908, p. 404.

Model and Object Drawing (Editorial), Henry T. Bailey, January, 1909, p. 507;
February, 1909, p. 623.

Object Drawing, C. S. Hammock, January, 1909, p. 443.

Object Drawing Made Interesting, Bonnie E. Snow, I, January, 1909, p. 435; II, February, 1909, p. 554.

Out-door Sketching, Elizabeth A. Keyworth, June, 1910, p. 1037.

Outlines for Bural Schools, Walter Sargent, February, 1906, p. 452.

Perspective, Floy Campbell, March, 1910, p. 705.

Perspective Devices, Langdon S. Thompson, January, 1907, p. 435.

Perspective of Leaf and Flower, The, James Hall, September, 1902, p. 17.

Relationships in Grouping, Frank Alvah Parsons, February, 1905, p. 326.

Representation of the Third Dimension, Walter Sargent, I, February, 1903, p. 173; II, March, 1903, p. 193; III, April, 1903, p. 239.

Some Tests and Aids in Appearance Drawing, Harold H. Brown, January, 1906, p. 340.

Still Life Composition, Elisa Anne Sargent, January, 1910, p. 441.

Teaching Convergence, Fred H. Daniels, February, 1904, p. 237.

Teaching the Principles of Representation, Mary A. Pearson, February, 1910, p. 568.

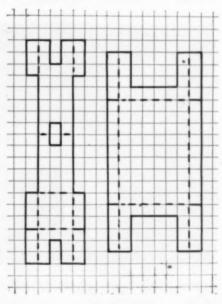


THE WORKSHOP PAPER CONSTRUCTION

DURING the short days of winter, the little people need a variety of playthings. Toy furniture furnishes occupation and amusement and gives opportunity for the children to originate many models along similar lines. Of course, a doll house, either at school or at home, adds much to the enjoyment of these toys, but it is far

from necessary.

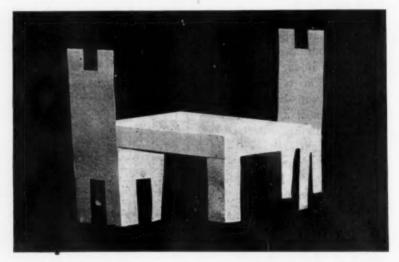
The models shown were made from 9" x 12" sheets of manila drawing paper lined in 1/2" squares. The table and one chair can be made from one sheet as shown in the drawing. Probably the children will want four chairs. other three can be made from a second sheet. Such repetition is a great help toward accuracy and independence, especially if the teacher is wise in withdrawing her assistance whenever the



children are able to go alone. If manual work in the schools had nothing else to commend it, it might still stand because of the power that comes thru difficulties conquered. And this is where the squared paper has so great an advantage over the hektographed or printed outlines. Each child feels that the work is his from start to finish. And, moreover, he is beginning the reading and working from plans and is depending

upon his own mechanical drawing as a means toward an end
— a pleasurable end, if you will.

If the furniture is designed as a permanent feature of a doll house, it might be well to use the squared paper models as patterns for making more substantial toys of heavy cardboard. For children old enough to use the $\frac{1}{4}$ " squares, the size



of the models could be varied, and they might, perhaps, be made in better proportion.

In folding the chair, it will be seen that the two squares to be cut out (shown near the middle of the pattern) come at the top of the chair back, which is double; and that the larger end makes the seat and front legs, one cross-fold being "in" and the other "out," to make the seat. It will be much easier to cut out the two squares referred to after the chair is pasted, in which case that part of the drawing can be omitted. It will

then be a matter of cutting out the middle square (double) at the top of the chair back. Or this part may be omitted altogether, leaving the back of the chair straight across the top.

When pasted it will look better if the legs are folded under the sides of the chair and table.

ANNA J. LAMPHIER
State Normal School
North Adams, Massachusetts

WALL CABINET

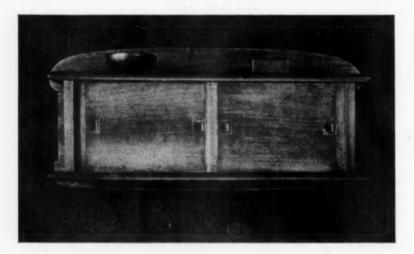
P LATE I gives a picture and Plate II the working drawing and detail of the slide handles, and method of sliding the door, of a wall cabinet. The construction may be improved for high school pupils by using gained joints. The sunken copper handles require no extra tools except heavy shears or tinner's snips and a file.

Construction: The ends, doors and doorcleats should each be planed in one piece. The end cleats of the doors should be nailed on with $1\frac{1}{2}$ " number 16 brads; — put no brads near the center where the handles are to be set in. The doors lap $\frac{1}{2}$ ". The runners for the doors are made of four pieces of number 14 gauge wire, 8" long. Bend $\frac{1}{2}$ " of each end at right angles and drive into holes made with a drill or bradawl in the top and bottom of the doors. Lay out the grooves in the top and bottom, with the gauge, before the edges are rounded, and take out the wood between the gauge lines with a narrow chisel. (A gauge in which a small knifeblade has been substituted for the regular point, will be found convenient in cutting such grooves, splitting lumber $\frac{1}{2}$ " and less, etc.)

For the handles four pieces of number 26 gauge copper, $1\frac{1}{2}$ " $\times 1\frac{1}{2}$ ", will be needed. Anneal the copper by heating it red hot and plunging it into water. Cut with bit and chisel, a hole

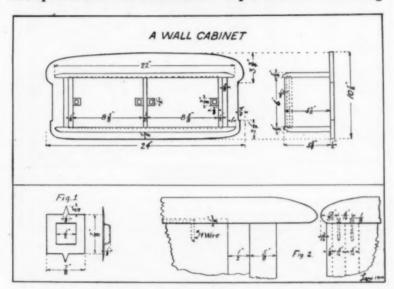
 $\frac{1}{2}$ " x $\frac{1}{2}$ " x $\frac{1}{8}$ " in the end of a hard wood block. Lay the copper over the hole and with a hard wood punch, 7-16" x 7-16" x 3", drive the copper into the hole. Flatten the surface by placing a block on it and striking with a hammer. It may be necessary to repeat the process with fresh dies to get fairly sharp edges. In place of the punch a "hub" 7-16" x 7-16" x $\frac{1}{8}$ " may be cut

LANE



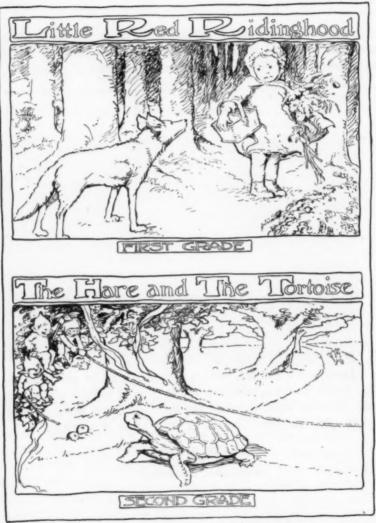
on the end of a large stick. In the high school, tin or steel dies could be made. Lay out the outer square and points carefully and cut and file to the lines. The points should be sharp. In setting the plates in the wood, cut the places for the depression first, insert the plate and mark around it with a knife point, remove the plate and sufficient wood to allow the plate to go in flush with the surface. Bend the points back and with a knife make a place to start them in the wood. It is better not to drive the plates down until the wood is sandpapered and stained.

Make a paper pattern of the back, lay it on the planed wood, mark around it and cut out to the lines with saw, chisel and spokeshave. Finish and stain all pieces before assembling.



Assembly: The top, bottom and ends may be put together with brads, round-headed screws, or glue if gained joints are used. Put the doors in when the other parts are being put together. The back may be put on with brads or screws.

FRANK P. LANE
Hill Institute
Northampton, Massachusetts



Illustrations for Language Work. By Florence Prets



Illustrations for language work. By Florence Pretz

EDITORIAL

EACHERS usually charge their failures to the children and their successes to themselves,—especially in model and object drawing. Such bookkeeping is vain. The account would audit better if the charges were reversed! The children usually do their best. When a lesson goes wrong it is for lack of foresight and skill on the part of the first part as the scribes word it. A famous

the party of the first part, as the scribes word it. A famous trainer of dogs, an old man, well seasoned, was once asked by an ambitious young man the secret of his success. "Why is it," inquired the callow youth, "that I cannot train dogs just as well as you can?" After a moment's reflection the old man remarked solemnly, "You can't learn no dog nothin' unless you know more'n the dog."

If the teacher "forgets" and draws pointed ellipses everywhere except on the top of the traditional tumbler, if he never sees convergence, never feels it, but only remembers it from a ruled diagram of a cube in the drawing book of his youth, if the relations of axes in cylindrical objects depend upon a forgotten article in his creed, a mere verbal formula, how can he teach with assurance, with conviction, with success? "You can't learn no dog nothin' unless you know more'n the dog."

Dr. Georg Kerschensteiner, Superintendent of Schools, Munich, Bavaria, who has recently visited the United States, observing and lecturing, says that the most obvious defect in our drawing is the withering of excellence in results above the intermediate grades. The brilliant promise of our primary work is not fulfilled in the grammar work. Eighth grade work is no better than fifth or sixth, and high school work but little better. Dr. Kerschensteiner wonders how much of this is chargeable to ignorance and lack of technical skill on the part of the teachers in the upper grades. If the truth were admitted

would not many of us be obliged to confess, with an honest boy in Kansas City, "After I had drawn the front of the desk, the next thing I did was to find my vanishing point?" Where the teacher's power ends failure begins.

Model and object drawing can be taught successfully by anybody who knows how to draw and who knows how to teach. By "successfully," I mean in such a way that correct drawings are secured in every grade from at least 75% of the children. Such is the common standard of success in any public school topic. But the highest success in the teaching of drawing involves more than that. The highest success is attained when those who are taught, not only draw correctly, but enjoy drawing, and make use of drawing habitually. Has such complete success been attained ever in any system of public schools? The nearest approach to complete success in this particular line of work has been made, so far as my observation goes, in schools under the supervision of Frederick Whitney of the State Normal School, Salem, Massachusetts. Not long ago I asked Mr. Whitney four searching questions. His answers reveal what they were, and make evident one secret of his success:

(1) First of all, even in model and object drawing, there must be the idea to be expressed. If the object or group says nothing, nor conveys any idea of interest to the pupil, you cannot secure good work. If the pupil is interested in the thing to be expressed, he will be anxious to give it good expression.

(2) It is, it seems to me, hardly worth while to repeat the same exercise over and over. One can teach appearance drawing just as well by varying the objects. This will awaken new interest and fresh enthusiasm.

(3) Your third question I cannot answer. I use many mediums in all the grades. Of course the pencil a child or adult will always have at hand, so I use the lead pencil most often. Next to that I find water color most satisfactory in all grades.

(4) I do not use a course based upon the principles, but one which

necessitates the teaching of principles. I think a language is best taught by the conversational method, applying rules when necessary; not by learning the rules for language; and it seems to me that drawing objects of all sorts when occasion arises, and then applying principles as tests, is by far the better method. I have found it so. John Dewey says that "imagery of all kinds has a tendency to overflow in the motor channels," etc. I don't think this tendency is encouraged by learning rules or principles first.

We are having the largest classes in years, and my time and help are demanded in all quarters. I often wish I might give up teaching drawing as a special branch, and just visit the other classes and teach expression.

Next month's magazine will contain reproductions of some of the results Mr. Whitney has secured.

The article on object drawing in the primary grades by Dr. Hanev of New York is keen in its analysis of conditions and constructively suggestive as to method; that by Miss Reed of Ontario, California, will help grammar teachers; and that by Miss Potter of New Haven, Connecticut, will enable high school teachers to do better work. We all need most an adequate motive for model and object drawing, - a motive which appeals to the children as adequate. This must come indirectly, must it not? When in nature study the children see that language breaks down and drawing stands as an adequate means of expression, when they find a similar condition in mathematics, in physics, in constructive work in wood or metal, in domestic science, or in any other study; when the history of representation is one of the topics in history, and that topic must be illustrated to be clear to the reader; when a school paper is published by the children as a part of the normal life of the school, just as the newspaper appears as a part of the normal life of the community, then, perhaps, children will discover adequate motives for productive effort in model and object drawing.

The cover stamp this month is from the Persian art of the Sassanian period, the third century of our era. It is from the interior of a plate or trav of chased silver, now in the room of Medallions, National Library, Paris. The grotesque seems to be from the wolf, the ziibu of the Assyrian inscriptions, a symbol of swift and relentless power. The nebuly battlement upon which he stands may be a decorative rendering of a fortress in a grassy plain, or of a war galley in a river, or possibly of a crown trampled to the earth. The lotus flowers may symbolize the favor of the gods. In any case the device is evidently the sign-royal of some powerful family. It is appropriate to the month for the reason that among our old Anglo-Saxon forefathers January was called Wulfmonath because hunger then drove the wolves down into the settlements. The design is an example of free and apparently spontaneous good arrangement of diverse elements within a circle. The space division is pleasing, the relative areas of dark and light are well balanced, and straight lines are conspicuous by absence. It is a consistent whole.

¶ The Frontispiece this month entitled, "At Work," is from
an oil painting by Ernest Fosbery of Buffalo.*

The picture was recently on exhibition at the Albright Art

^{*}Born, Ottawa, Canada, 1874, Studied in the Art School there under Franklin Brownell, R. C. A. (Royal Canadian Academy), and while in this school was
awarded by the Ontario Government two medals for drawing from life and a medal
for painting from life. Later studied in Paris under Fernand Cormon and traveled
in Europe to see the galleries. On returning to Canada assisted Mr. Brownell in
making some mural paintings to decorate part of the Canadian section at the
Paris Exposition of 1900. Shortly afterward went to Boston, where he painted portraits, and made illustrations for the leading publishing houses of that city. In
1907, moved to Buffalo, N. Y., to become head instructor at the school of the Art
Students League of Buffalo, at the Albright Gallery. Fellowship Prize, Buffalo,
1909, Society of Artists Prize, Buffalo, 1910. Lately resigned the position at the
Art Students League School. Is now instructor at the school of a new organization,
The Arts Guild of Buffalo.

Gallery of Buffalo, and is reproduced with the gracious permission of the Artist himself. Of this picture Mr. Fosbery writes:

The painting is of my boy Kenneth, done in 1909 when he was five years old. When commencing the picture I set him to painting until I should have my easel ready, and pretended to arrange it while I watched him at work. Presently his paper began to slip on the table and he placed his left hand down on it with the fingers spread; that was the kind of thing I was looking for and I made him stay in position while I sketched it. The Copley Print, "Supper", is from a painting of the same boy, done a year earlier. "At Work" has been exhibited at the Art Institute, Chicago, Canadian National Exhibition, Toronto, The Dominion Exhibition, St. John, N. B., and the Art Association, Montreal.

How well the Artist has expressed the spontaneous quality of a child's "work"! The child's motive for productive effort is "Delight, the soul of art." What a pity he ever loses it! Something of the free spirit of the child, of his touch-and-go attitude, of his unconscious naturalness, is reflected in the composition of the picture. It is "a free and adequate embodiment of the idea."

¶ Two new features appear in this number: Drawings for Primary Children, and Facts for promoters of Vocational Training.

The Drawings are by Miss Florence Pretz, the clever inventor of Billikin. The four reproduced on pages 538 and 539 are the first of a series illustrating the language work prescribed for January for the three primary grades by the new Chicago course of study issued by the authority of Mrs. Ella Flagg Young, Superintendent of Schools for the city and President of the National Education Association. The fourth drawing is a quaint conceit appropriate to the month.

The first article under the Department of Vocational Training is, appropriately, by Mr. Leslie W. Miller, the dean of vocational educators, who has been so far ahead of the procession, until recently, that the "promoters" have just discovered him.

The zodiacal sign for the month is Aquarius, the Waterbearer - for thru this region of the zodiac the sun passes during the "rainy season" of the more southern countries, the "winter" of the North. Aquarius originally may have been a river god. When the sun is in his "house" the Nile begins to rise, - the real beginning of the "new year" for the old Egyptians. The Greeks used to assert that the river Eridanus, on whose banks amber was found, had its rise in the water jar of Aquarius. It must have been a magic jug! The bearer of the Source has been variously represented. In the Old Farmer's Almanac, he appears as an old farmer, reclining upon his jar. Albert Durer represented him as resting upon one knee, as shown on page 558. He is often represented as standing. In the stamp I made for The School Arts Book cover, shown on page 562, he is young, because of his eternal youth, with hair arranged to suggest his Egyptian ancestry, terminating in a wave scroll, because he is part Greek. He rests his jar on the ground, because that seemed to me an easier way to handle it. A modern German interpretation in a rectangle is given on page 532. Here Aquarius is evidently a merman. His jar is a fish forever spouting a stream abundant enough to float the god himself. The conventional sign of the sign is the Egyptian zig-zag, shorthand for water, shown on page 474.

The color appropriate to the month, according to the ancients, is red, for the garnet is said to be its birth stone, "symbolizing constancy." But blue is the symbol of constancy and

fidelity, and has been since the days the body guards of the Pharaohs were given blue stones when they took the oath. Blue is the conventional color of water, and is therefore more appropriate to the month. The blue stone unsurpassed is the sapphire, and this is Ruskin's color for January. Blue is the symbol primarily of truth, the unchanging, the permanent, the reliable. The Elders of Israel, in their vision of Jehovah, saw beneath his throne "a plinth of sapphire stone, like the body of heaven in clearness," for, as the Psalmist says, "Righteousness and judgment are the foundation of Thy throne." God's truth is as infinite and as incorruptible as the blue sky. The winter's storms may hide it temporarily, but they cannot soil it. Is the blue sky ever so blue as after a snow storm in January, when the wind blows cold out of the northwest?

January is named from Janus the old Roman god of the gates. Originally there were two, Janus and Jana, the sun and the moon, in other words Dianus and Diana whose root is dies, the day. Janus ("In Latin the masculine includes the feminine," we used to be told) presided over the beginning of everything. He opened the year and the seasons. He was the porter of the heavens, the pagan St. Peter, and bore the keys.* He was commonly represented with two faces, because "every door looks two ways." On page 487 is the usual form of his head, taken from a coin of Sextus Pompeius, dating from about the year 45 B. C. The children would be interested in cutting Janus from folded paper, perhaps within a horseshoe, symbol of good luck, as shown on page 500. This symbol means a lucky January to you! which in turn means a lucky and therefore happy year. The New Year is frequently symbolized by a

^{*} The bronze St. Peter in Rome is said to be an antique statue of Janus, with one face removed.

new-born child, hence Miss Weston's symbol for the month, page 568.

The bird peculiarly appropriate to January, especially in the northern zone, seems to be the chickadee, one of the most devoted and valuable friends the human race has. Here is a reproduction of a photograph of these little heroes taken by Prof. Walter Sargent of Chi-



cago University. Reduced to a decorative spot, the chickadee is as shown in the tailpiece, page 511. Every winter the children should review Emerson's poem, The Titmouse, in which the chickadee figures as host,

"So frolic, stout and self-possessed" with his

"Chic-chicadeedee! saucy note
Out of sound heart and merry throat,
As if it said, 'Good day, good Sir!
"Fine afternoon, old passenger!'"

The "moral," "I think no virtue goes with size," is worth remembering in these days of giant things.

The "flower" for the month is the pine cone, or perhaps better, the pine spray with its cone. Space forbids anything

like a review of the claims of this venerable vegetarian to first place, the New Year's place, the god Janus's place, in the procession of the flowers. Read Emerson's Woodnotes and get a hint of the manifold reasons. The pine is the central type of the northern trees, the trees of the kingdom of the frost giants who rule in January. Three Japanese drawings of pine sprays are here reproduced.



At last a place has been selected for the next meeting of the International Congress on Art Education, which is to occur during the summer of 1912. The place is to be Dresden, the capital of the Kingdom of Saxony, first mentioned in history in 1206, embellished by Augustus the Strong (1694-1733), and now a handsome city of about 350,000. Dresden is world-famous for its porcelains and for its picture galleries, one of which is the home of the Sistine Madonna. Arrangements for the adequate representation of the United States at this session of Congress will be made by the Official Committee, elected in London, 1908, of which Mr. James Frederick Hopkins of Baltimore is Chairman. Two hundred American teachers of drawing and handicraft were present at the London Congress. Probably two hundred and fifty or more will be present at the Dresden Congress. Parties are already being made up for the

1912 trip, by the Bureau of University Travel, and other well-known conductors. Watch for announcements in future numbers of The School Arts Book.

The next meeting of the Eastern Art and Manual Training Teachers Association will be held at Philadelphia on May 11th, 12th, and 13th, 1911. Arthur D. Dean, Chief of Division of Trades Schools of New York State Education Department, is president; Miss Eva E. Struble of Newark, N. J., is secretary. The treasurer reports a satisfactory financial condition. A meeting well worth attending is therefore assured.

Mr. Frederick O. Sylvester, teacher of drawing in the Central High School, St. Louis, has just completed a series of mural decorations of unusual size and excellence for the dining-room of the Noonday Club of his city. Dr. James P. Haney's work in oil and pencil has recently been exhibited at the Pratt Institute Galleries, New York. An exhibition of paintings by Prof. Walter Sargent was recently held in Boston, and will be next hung in Chicago. Mr. Nathaniel L. Berry, formerly supervisor of drawing, Newton, Mass., held in December an exhibition and sale of his paintings, and Miss Irene Weir, Supervisor of Drawing, Brookline, Mass., exhibited in Boston. Every member of the faculty of the Chautauqua School of Arts and Crafts makes an exhibit of his own work in the department he teaches every summer. Such facts indicate increasing personal efficiency among supervisors and teachers of drawing. In these days teachers are in demand who can "deliver the goods."

¶ To the cause of popular education Chautauqua Institution
has contributed so much, that so intense an American as Mr.

Roosevelt has characterized it "the most American thing in America," and so conservative and competent a foreign observer as Ambassador Bryce has endorsed the characterization. The work of this Chautaugua System of Popular Education has been going on for more than thirty years in cultural lines,historical, literary, and scientific. It is therefore news of some importance to all classes of persons especially interested in art to learn that, beginning with January, 1911, Chautauqua inaugurates a specialized movement for the promotion of popular appreciation of art, both time and opportunity being ripe for the success of such a movement on a large scale. The plan adopted is the establishment of the American Art Extension, an educational organization to promote art appreciation among the people by issuing reading and study material relating to the fine arts, and supplying not merely photographs, for which there has been a growing demand, but also, now for the first time actually available, reproductions of masterpieces of painting on canvas, original size and exact facsimiles in color. A series of seven of these canvases reproducing seven representative masterpieces of seven early schools of painting will be installed in a special gallery at Chautauqua, New York, next summer, arranged by Mr. Bailey, who will use them in his morning talks on the Elements of Beauty before the Chautauqua School of Arts and Crafts, of which he is the head. This exhibition of seven masterpieces, with others to be added, will be open to the public as a new attraction of the Summer Assembly Season at Chautauqua. A feature of the American Art Extension will be the offering of such collections for community galleries, plans to be announced later. Study pamphlets and small color prints of the masterpieces selected will be issued by the American Art Extension for the use of schools, libraries, and study clubs.

The Museum of Fine Arts, Boston, announces a course of ten illustrated lectures on the Elements of Beauty as exemplified in the Museum collections, by Henry Turner Bailey, with an exercise following each lecture, under the direction of Theodore M. Dillaway, Director of Drawing and Manual Training in the Public Schools of Boston; first lecture Saturday, January 7, at 10 A. M. in the lecture room of the Museum. This course has been arranged under the advisory committee on education of the Museum of Fine Arts with the purpose of helping teachers in the public schools toward a higher standard of art instruction. The lectures will be made as practical as possible, in relation to the work actually done in the schools. In the supplementary exercise one object in the Museum will be studied as an illustration of the topic of the lecture. Fee for the course, \$5 payable in advance to the Bursar of the Museum.

I The Supplement continues the course in Design, by Miss Child of the School of the Museum of Fine Arts, Boston. The elementary forms are now yielding new and surprising combinations, which begin to suggest the more complex, decorative elements found in historic ornament. Those who are profiting most by these lessons are they who are actually working out the course with units of their own devising.

CORRESPONDENCE

Springfield, Mass.

Dear Editor :

"Help the other fellow" is the motto of one of the well-known art-schools of the country, and it is with this purpose in mind, that I write. The "other fellow" especially intended, in this case, is the country supervisor or drawing teacher in rural schools, who is supposed to give most of the drawing lessons and all of them "models," before teachers having had little experience in the teaching of the subject at hand.

What teacher has a greater chance for observation of trees the year round, under all conditions of weather and times of day, than the one who may have to spend several hours of the day driving over country roads from school to school. Often in New England it is thru a shaded avenue of giant elms which arch in true Gothic style, away up overhead, and swing from their down-drooping branches the oriole's nest. Sometimes the maples line the way, and in the spring there hangs from each sugar maple a bucket which your country youngster is only too glad to put into his picture, tho not always in correct relative size to the tree. Out in a pasture stands by itself a wind-twisted oak, and over against the chestnut woods the dark green of the pines.

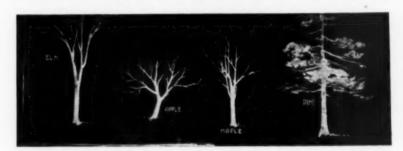
Thru the year watching the trees, you will marvel that there can be such variety in !ines of growth. You will note the shadow-trees on a misty spring morning, when the delicate greens are lost in the grayness; you will rejoice in the glories of color in late October; and thru the winter you will find your tree friends vigorous, their lines sharp against snow or sky, as beautiful as ever they were in leaf.

The children will sit open-mouthed, and all attention to watch a tree grow on the blackboard, and will go to work with good courage having such a huge example before them to work from. What if they do copy once or twice directly from the board! They will soon possess sufficient knowledge of the fine sweep, to be observed in every branch of the elm, to produce one without a copy, and will be able to paint from memory, or thru the window, some tree in a near-by field.

The tree sketches here reproduced were made to suggest, with the fewest possible strokes, the characteristic growths of four trees. Use the side of a piece of chalk not more than an inch long.

Since the character of the stroke as well as its direction is evident in the cuts, it will not be necessary to explain at length the process used in every drawing, especially as I do not claim it to be an "original and only method." Study a few trees for yourself and memorize their lines. You will soon possess a tree-vocabulary which will say a great deal, and you have but to begin with the quotation, "I wonder how they like it being trees?" and the children know they're going to have a good time.

Give them each two or three sheets of arithmetic or number paper, and an ink brush, and in three minutes have them show you a good "family resemblance" of the tree they have just discussed. Put the drawings up



for observation, and try again, perhaps a five-minute sketch this time, never allowing enough time for the drawing of superfluous small branches. For your final sketch, perhaps in a second lesson, the sheet of real drawing paper will serve as an extra incentive to good work, and the school-committee will appreciate your economy. More than ever, since I have taught in city schools, the quick sketching of trees on the blackboard has proved its value, and because of this I venture to pass along to the "other fellow" this word: "Make the most of it while you're in the country."

Yours respectfully, Harriet Ellis.

Richmond Hill Drive.

To the Editor of The School Arts Book. Dear Sir:

Could you suggest some form of entertainment that could be given under the subject of Drawing. I am anxious to give such a one and would appreciate any help you could give me.

Sincerely yours,

Cora B. Earle.

One of the most successful educational shows I recall was given in Lowell, a good many years ago. We transformed the stage into a schoolroom, with a blackboard the entire length of it, with the teacher's desk, and school desks for about thirty children. We had several groups of thirty, - a second grade, a fourth, a sixth, and an eighth, - trained in advance to do certain kinds of school work to illustrate modern methods before the audience. I recall a dictation exercise, done large, and the results hung along the top rail of the board for the audience to see; a lesson in memory drawing, upon the blackboard; drawing from an object, in color, results exhibited; snap-shot object drawing, upon the blackboard; and a lesson in paper folding and cutting, entirely new to the children. The lessons were given, for the most part, by the regular teachers, and carefully planned as to sequence, and time limit. The audience, too, was planned in advance. Every child who took part had two tickets to give to his parents or others; every teacher had a certain number, - the mayor of the city, the school committee, and other "important" people were given complimentary tickets. We wanted a certain appropriation for drawing supplies to go thru, O. K. It did. A more delighted, a more enthusiastic audience I never saw. The lessons were not confined to drawing. We had practically a school day reproduced, - abridged edition, in "half-calf," hand tooled, and gilt edged, - in two hours. The audience learned something! Everybody enjoyed even the distribution and collection of materials. Perhaps the climax was reached when the fourth graders criticized each other's ink silhouettes of a pet dog (who had been posing on a box on the teacher's desk) and by a process of elimination arrived at a decision as to the best drawing, and awarded a prize. Really, it was great fun. "That was the best show I ever attended," said the mayor, who had been laughing over the findings of the jury on silhouettes until the tears splashed on his evening coat collar, - "Why don't we have that kind of a school function more frequently? The people need it. But wasn't it jolly! Did you ever see among grown-ups such good judgment as that fourth grade exhibited? Weren't they keen! It was simply great!"

A show of this kind could be arranged to have a "spectacular run." The house could be filled night after night at twenty-five cents a head. The average American will pay good money to see his own child on a stage, especially when it helps on a good cause, and is thoroly enjoyable besides.

The Editor.

THE ARTS LIBRARY

BOOK REVIEWS AND NOTES

The Human Figure. By John H. Vanderpoel. 170 pp. 6 x 9½. 45 full page plates. 325 marginal illustrations. The Inland Printer Company, Chicago. \$2, postpaid.

To those who have had the good fortune to come under Mr. Vanderpoel's instruction, or even to see the bold and telling drawings, giant renderings of human anatomy, which he makes habitually before his classes, the issuing of a third edition of this book will occasion no surprise. The volume, in comparison, with such well-known works on artistic anatomy as Duval's, Marshall's, Richter's, Rimmer's, and Hatton's, might be called the Painters' Human Figure. In none of the books mentioned is the beauty of the figure so admirably presented. The "splendor of truth," to borrow Plato's fine characterization of Beauty, as it appears in the human form under the play of light and shade was never made more evident in any handbook for students. For teachers in the public schools, in high schools, and in evening classes the first book is undoubtedly Hatton's. Having mastered the first principles of figure drawing, by some such aid, as the author himself suggests in his introductory chapter, the next guide is this fascinating volume of Vanderpoel's. A few of the full-page plates are reproduced from students' drawings, but the rest of the more than four hundred drawings, strong, perfectly illustrative, and beautiful, are the artist's own. To look at the drawings is enough to inspire one with the desire to draw from life.

The Boston Museum of Fine Arts. By Julia de Wolfe Addison. 454 pp. 5½ x 8. 65 illustrations. L. C. Page & Company. \$3.

It is reported of the great Agassiz that when visiting the research laboratories of Europe he could never be induced to look thru a microscope until he had been told what he was to look for. Undirected vision is likely to be misdirected vision. Such is evidently the belief of the author of this volume, whose aim, as expressed in the Preface is "to prepare visitors to enjoy what is in store for them," in the Boston Museum. To those familiar with Mrs. Addison's "Art of the Pitti Palace," and "Art of the National Gallery," comment on this latest work is unnecessary. Of course, it is well done. A fine balance is maintained between the historical, the technical, and the art-appreciative ele-

ments thruout these well ordered chapters. The plates are happily chosen and clearly printed. The lover of beauty who will take this volume as a traveling companion in his journeys thru the Museum, will see more clearly the things best worth seeing. These are not confined always to individual objects. Witness this: "The other particularly charming sensation, to which I wish to call attention, is produced by the harmonious tones of admirable contrast between the wrought iron as displayed here, on its grey ground, and the pale yellowish buff rug which divides the exhibit; the color and texture of these two in juxtaposition are unusually satisfactory."

The Flush of the Dawn. By Henry Turner Bailey. 116 pp. 6 x 9. 34 illustrations, including a frontispiece in full color and a portrait of the author. Atkinson, Mentzer & Grover. \$1.25.

This volume is made up of editorial contributions to The School Arts Book during the six years prior to 1909, arranged in two groups following the school calendar, September to June. The first deals with nature, primarily; the second with teaching and the teacher's personal equipment. "They are reprinted," so runs the Foreword, "in the hope that they still retain a little virtue, and that they may help somebody, somewhere, to keep the mind open, the heart right, and the face towards the sunrise." The frontispiece is a reproduction in full color of one of Mr. Bailey's sunrise studies mentioned in the text; other illustrations are from his notebooks, sketch books, and designs made for the magazine. In no other volume by this author is the spirit which has made his writing acceptable to teachers, so evident and so potent. The Flush of the Dawn is inspiriting, a tonic for the blues, a vision for those who walk in the tangled thicket of schoolroom detail. It is a book to catch up for an occasional spare moment; a good gift book for teachers.

Little People Everywhere. By Etta B. McDonald and Julia Dalrymple. A series of geographical readers. Illustrated. Little, Brown & Company. Each, 60 cents.

The series includes Manuel in Mexico, Umé San in Japan, Rafael in Italy, Kathleen in Ireland, Fritz in Germany, Gerda in Sweden, Boris

in Russia, Betty in Canada, Donald in Scotland, Marta in Holland, Hassan in Egypt, and Josefa in Spain. The books average about 120 pages, with 15 full-page half-tone illustrations and a frontispiece in color. Decorative end-papers give a finished appearance to these attractive volumes. They are to be commended for combining actual views of the country described with an idealistic national character of fascinating interest to children. Herein is a union of fact and fable that teaches happily.

Children of History. By Mary S. Hancock. Two volumes averaging 160 pp. 5 x 7½. Fully illustrated, several plates in full color. Little, Brown & Company. Each, 50 cents.

These volumes deal with (I) The Children of History between B. C. 800 and A. D. 1000, and (II) between 1000 and 1910. The first character is Romulus and the last Florence Nightingale. To certain children such books make a strong appeal because they deal with real people. For teachers of drawing this and the above-mentioned series are of special interest as affording carefully studied renderings of the costumes of different periods and countries, some in full color. Summaries, chronological lists, and appropriate end-papers and cover designs complete these welcome additions to the school library.

Design and Representation. A handbook for teachers. 34 pp. $5\frac{1}{2} \times 8\frac{1}{2}$. 44 plates, several in color. Issued by the Education Department, State of New York.

"This handbook has been prepared for the purpose of assisting teachers of drawing in the work of instruction as outlined in the syllabus for secondary schools," issued by the same department earlier in the year. The text consists of short illuminating paragraphs on classifications of topics, principles, methods, technique, character of results desired, etc., all clearly illustrated. Several of the plates are in color. Most of the illustrations are good and the rest are excellent. The pamphlet will prove helpful not only to students in New York, but to every teacher who is fortunate enough to secure a copy.

Those who are interested in school gardens and allied topics ought to subscribe to School Agriculture, a semi-monthly paper published by the Orange Judd Company, 439 Lafayette Street, New York City; forty cents a year.

Send to the Department of Agriculture for Circular 94 Revised, giving a list of free publications of the Department of Agriculture classified for the use of teachers.

The Annual Report of the North Bennet Street Industrial School, of which Mr. Alvin E. Dodd is Director, is an illustrated pamphlet of fifty-eight pages with diagrams and statistical tables of value to every worker in this field.



AN ART-CRAFT INDEX TO THE DECEMBER MAGAZINES

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THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE of WORK MY BEST

NOVEMBER CONTEST

AWARDS

FOR A THANKSGIVING PAPER, picture, invitation, souvenir, or other object appropriate to the season. Open to Grammar Pupils, Grades IV to IX inclusive.

First Prize, \$2 cash, and the Badge of The School Arts Guild with Gold Decoration.

Clarence H. Crawford, VIII, 326 S. Fifth Street, Steubenville, Ohio.

Second Prize, The School Arts Book for a year, and the Badge of the Guild with Silver Decoration.

* Ethel Clark, VII, Palace Avenue, Meridian, Miss. Delta Drew, VII, Poughkeepsie, N. Y. Donald MacClure, V, Park Street School, Trinidad, Col. Harold K. Robinson, VIII, Steubenville, Ohio. Isabelle Terrien, VI, 8 North Street, Bristol, Conn.

Third Prize, Christmas Packet, and the Badge of the Guild.

Agda Anderson, VIII, Edwardsville, Iil.
Eddie Engstrom and Velma Bauman, II, Manistee, Mich.
Dorothy Frail, 27 Warwick Road, West Newton, Mass.
Gladys Fralick, VI, Poughkeepsie, N. Y.
Francis Hall, VII, Meridian, Miss.
Fern Hendricks, VI, Jefferson School, Ottawa, Ill.
Edna Jacobs, VIII, P. S. 39, Far Rockaway, N. Y.
Gretchen Leslie, V, Bartlett School, Amesbury, Mass.
M. Grange McKinney, VIII, Steubenville, Ohio.
Frances Williams, VI, Centennial School, Trinidad, Col.

Fourth Prize, the Badge of the Guild.

Pearl Aiman, IX, E. Willow Grove Avenue, Chestnut Hill, Philadelphia, Pa. Hartwell Atwood, VII, Bartlett School, Amesbury, Mass.
Walter Bedell, IV, Poughkeepsie, N. Y.
Anna Botolinski, IV, 36 Evergreen Avenue, Auburndale, Mass.
Margaret Bown, II, 63 Washington Street, Newton, Mass.
Dorothy Cohen, VIII, P. S. 39, Far Bockaway, N. Y.
Frank Cole, IV, Shabbona School, Ottawa, Ill.
Loraine Combs, IV, Manistee, Mich.

^{*} A winner of honors in some previous contest.

Harold A. Decker, VII, Poughkeepsie, N. Y. Ennis Edwards, II, Leesburg Avenue, Washington C. H., Ohio. Alfred Hammell, III, 290 Parker Street, Newton Center, Mass. Leona Kenyon, VIII, P. S. 39, Far Rockaway, N. Y. Carl Lane, VIII, Bartlett School, Amesbury, Mass. Doris Lane, VIII, Bartlett School, Amesbury, Mass. Vera Meeker, VIII, Centennial School, Trinidad, Col. * Marguerite O'Brien, V. Jefferson School, Ottawa, Ill. George Patrick, V, Redlands, Cal. * Violet Pender, VI, Park Ridge, N. J. Madeline Santos, V, Gov. Bradford School, Provincetown, Mass. Jacob Savel, Lincoln School, Malden, Mass. Ray Sims, III, E. End School, Meridian, Miss. Helen Veara, Provincetown, Mass. Ethel Verbeyst, IV, Park Ridge, N. J. Mildred Wells, VIII, Steubenville, Ohio.

Special Prize, Packet of Tree Silhouettes, and Badge. Fred Williams, Readfield, Me.

Special Prize, the Badge.

Velma Hooper, Ilion, N. Y.

HONORABLE MENTION

Henry Ambrose, Waban Hilda Anderson, Manistee Leroy Anderson, Ottawa Edith Banta, Park Ridge Dorothy Barr, Meridian Harold Becker, Oakland Ruby Brown, Provincetown Margery Burnham, Waban E. M. C., Amesbury Helen Chaffer, Far Rockaway Le Baron Clarridge, Milford Kneeland Cooper, Westwood Hazel Cordes, Westwood Edna Crawley, Provincetown Helen Pinch, E. St. Louis Ida E. W. Fiske, West Newton Oliver Russell Garrett, Edwardsville Mamsel Gomes, Provincetown Gladys G. Grabill, Oakland Nannie Graham, Meridian Nina Graham, Meridian B. E. H., Amesbury

Leslie Harris, Meridian Robert Hass, Meridian Winifred Jewett, Amesbury Minnie Kahn, Poughkeepsie Ruth Gladys Lucas, West Newton Theresa Merrill, Provincetown Robert Moore, Steubenville Harold Morrill, Amesbury Margaret E. Morse, Claremont Margaret O'Connell, Amesbury Caroline Odell, Park Ridge Alfred Oliver, Milford Bessie Pearl Parrett, Washington C.H. Louise Perry, Provincetown M. Reynolds, Poughkeepsie Anna Ritter, Park Ridge Fred W. H. Bohrkaste, Edwardsville Florence Bollins, Amesbury Lawrence Sherrill, Redlands Johnnie Wilcox, Redlands Edith Worthington, Washington C. H. James Zurlo, Milford

^{*} A winner of honors in some previous contest.

FOR AN AMUSING PICTURE illustrating some incident connected with Thanksgiving. Open to Primary Pupils, Grades I to III inclusive.

First Prize, \$1 in cash. Drawing reproduced in The School Arts Book.
William Douglass, III, Eye Public Schools, Eye, N. Y.

Second Prize, a Box of Binney & Smith Crayola.

Jimmie Blincoe, II, Santa Fe School, Trinidad, Col.
Milton Emmons, 411 Cedar Street, Anaconda, Mont.
Clyde Garrison, II, Franklin School, East St. Louis, Ill.
Henry Gtzeche, III, Manistee, Mich.
Ellen Jevel, 705 Cedar Street, Anaconda, Mont.
Merrell Maybeck, Park Ridge, N. J.
Martha Partas, I, Gov. Bradford School, Provincetown, Mass.
Geraldine Rousseau, III, 1202 20th Avenue, Meridian, Miss.
Ethel Weaver, II, Poughkeepsie, N. Y.
Elsie White, II, Poughkeepsie, N. Y.

Third Prize, a Set of Designs to color for Christmas.

Margaret Antram, Jefferson School, Ottawa, Ill.

Laura Asbury, III, Monroe School, E. St. Louis, Ill.

* Helen L. Bronson, I, 230 Mulberry Street, Claremont, N. H.

Marie Egan, II, Manistee, Mich.

Margarite Graham, 1426 12th Avenue, Meridian, Miss.

Carey Grundy, III, 11th Street and 22d Avenue, Meridian, Miss.

Eleda Hassley, I, Lincoln School, Ottawa, Ill.

Walter Krimmer, I, 615 E. 8th Street, Anaconda, Mont.

Earl Martin, Shabbona School, Ottawa, Ill.

Charles McCrone, Bartlett School, Amesbury, Mass.

Louise Nutt, II, 150 River Street, West Newton, Mass.

Blanche Racine, II, Manistee, Mich.

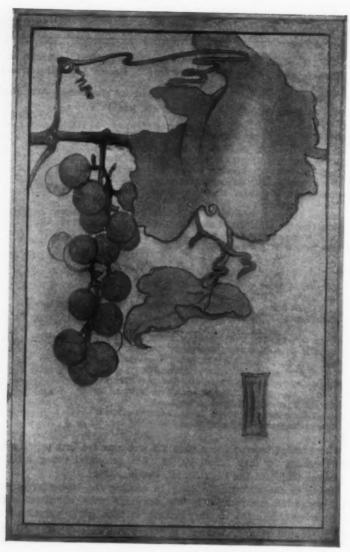
Mabel Sampson, 613 Birch Street, Anaconda, Mont.

Frances Stephens, Anaconda, Mont.

The drawing reproduced on page 566 was awarded first prize in last month's contest for high school pupils. The successful young artist is Mr. Chester Childs of the High School, Newton, Mass.

Owing to the unfortunate delay in mailing the November number of the magazine, comparatively few drawings were submitted. The jury generously included in the contest certain work submitted by teachers who did not read the announcement in the magazine with care, work done during the month of November but not conforming to the

^{*} A winner of honors in some previous contest.



First Prize, High School Nature Drawing November contest. Original in color

specifications. With even this annexation, the complete list of prizes announced for the primary children could not conscientiously be awarded. The editor realizes that the comparatively slight response this month is in no wise due to those interested in contributing work to the contests of the Guild. We will hope so unfortunate a delay will not happen again. The drawings tho few were in some cases of unusual excellence and many of these will appear in future numbers of The School Arts Book.

Keep your eye on the contest page of the magazine. There will be a new contest for some specific kind of work each month with prizes that will please the children.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by the children of talent, examples of handicraft, etc.

JANUARY

Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!"
A blue star, fair; a red star, good; and two red stars, — well, sheets with
two or three are usually the sheets that win prizes and become the property of The National Arts Publishing Company.



Welcome! The New Year! 1911

PROFESSION AND TRADE ITEMS

Have you seen the "Be cheerful" cards of the Milton Bradley Company? They are good for teachers to have around.

The first art exhibition of this season under the auspices of the Newark Museum Association was held in the Public Library in December.

The National Society for the Promotion of Industrial Education has recently issued Bulletin No. 12 containing the legislation upon industrial education in the United States.

At the suggestion of a number of instructors of drawing and directors of schools, the Bruno Hessling Company has reduced the price of Speltz' Styles of Ornament to five dollars, postpaid.

Those who are interested in color might find it worth while to send a stamp to the Philip Ruxton Company, 158 E. Harrison Street, Chicago, Ill., for a little pamphlet called Ruxton's Color System.

The latest practical novelties in primary school supplies are the A B C weaving looms, designed and made by the Misses Boydston and Cowden, 130 21st Street, Toledo, Ohio. Send ten cents for circular and samples.

Those who are looking for lecturers on various phases of educational work would gather a good deal of useful information from the Report of Public Lectures issued by the Department of Education for the city of New York, by Dr. Henry M. Leipziger, 500 Park Avenue, New York.

The astonishingly faithful reproductions of masterpieces by the Brown-Robertson Company of Chicago, are winning distinguished testimony in their favor. The carbon photograph no longer reigns supreme in schoolroom decoration.

Miss Agness B. Slaymaker, Supervisor of Drawing and Handicraft in Swissvale and Rankin, Pa., is enjoying a year's leave of absence for study at Teachers College, Columbia University. Meanwhile Miss Estelle Thomas is in charge of her work in the schools.

Those interested in promoting industrial education would get their money's worth by sending a stamp to Randall J. Condon, Superintendent of Schools, Providence, R. I., for a copy of the agreement between the school committee of that city and certain manufacturing and commercial firms.

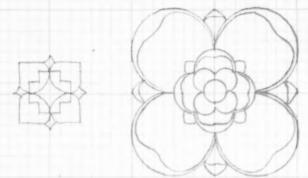
If one wishes to keep in touch with the new movement for elementary art education in France, a movement full of significance to American teachers, he should subscribe to Le Moniteur du Dessin, 77 rue de Seine, Paris, — especially if he reads French.

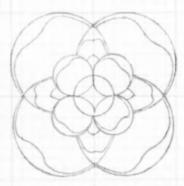
Owing to the increasing demand for the products of the Batchelder Craft Shop, Pasadena, Cal., Mr. Batchelder's school was discontinued at New Year's. Teaching of the various crafts will be continued by the teachers as individuals, and Mr. Batchelder himself will receive a few private pupils in design on Saturday forenoons, but most of his time will be given to the organization, equipment, and management of the new building for the manufacture of objects of virtu.

Mr. Royal B. Farnum, State Supervisor of Drawing and Industrial Training, New York, is beginning to move things in the right direction. The latest syllabus issued by the Education Department requires a specified number of mounted and unmounted sheets made during the year to be handed to the Education Department as a part of the pupil's examination. These sheets have a maximum value of fifty per cent. The department will thus have opportunity to see and judge the results in drawing thruout the state and be able to give well-founded constructive criticism.

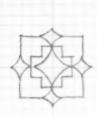
Teachers of drawings in New England will be interested to learn that Mr. H. B. Van Dorn, Jr., who has been an assistant for Mr. George H. Reed, in charge of the School Department at the Joseph Dixon Crucible Company, Jersey City, has assumed duties in charge of the School Department of the New England district at the Boston office, John Hancock Building, Boston, Mass. Mr. Van Dorn's territory includes New England and Eastern Canada, and all New England inquiries concerning Dixon's Products should now be directed to the Boston office, where they will receive prompt and careful attention.

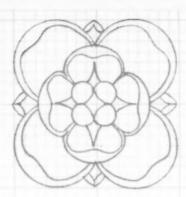


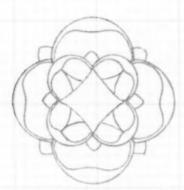




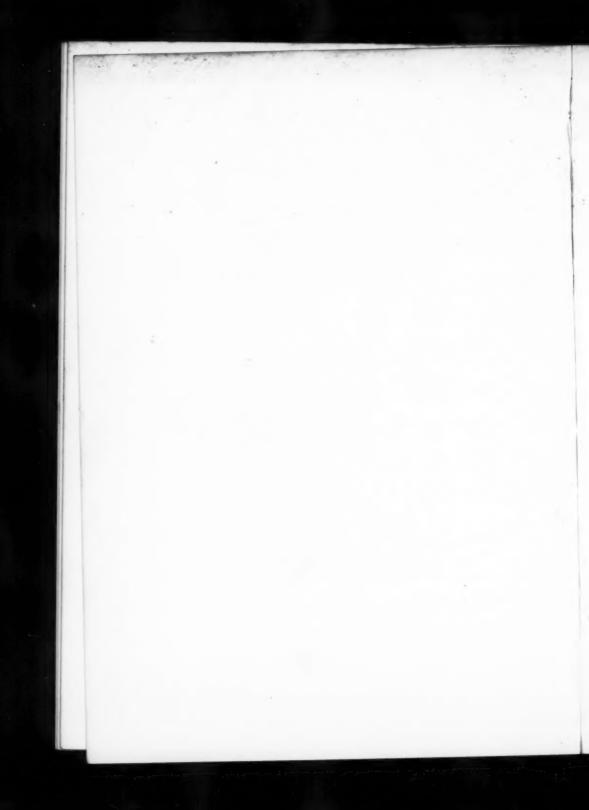
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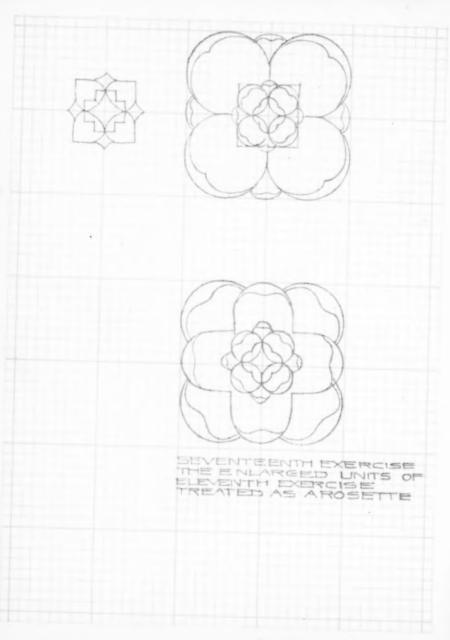


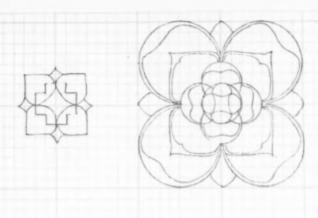


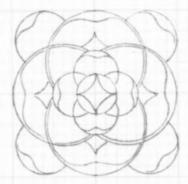
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FIGHTEENTH EXERCISE THE ENLARGED UNITS OF TWELFTH, EXERCISE TREATED AS A ROSETTE



Prizes for Teachers

(TIME EXTENDED)

If you have not done so already, keep a record for a month of the amusing sayings of your pupils. Select ten of the best examples of the

UNCONSCIOUS WIT AND HUMOR OF SCHOOL CHILDREN

and forward them to the Editor of The School Arts Book on or before June 1st, 1911. For the best sets of ten the National Arts Publishing Company offers the following prizes:

Ten First Prizes: The School Arts Book for one year free.

Twenty Second Prizes: Each, "The Joysome History of Education, with a somewhat hilarious appendix," by Willand Hendrick, New York; the jolliest pedagogical book of this generation.

Forty Third Prizes: Each, a copy of the new and beautiful magazine, The Graphic Arts.

The ten examples must be genuine and original, and must never have appeared in print.

The prizes will be awarded to those papers showing the largest number of usable items out of the ten submitted.

Prizes will be announced in the September number.

Forward your ten on or before June 1st, to Henry T. Bailey, North Scituate, Mass.

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